

# ETUDE

THE MUSIC MAGAZINE

May / June 1956 / 40 cents



## *“Singing Mural”*

*by Marion Greenwood*

*See the Cover Story - Page 6*

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THE MUSIC MAGAZINE

May-June 1956  
Vol. 74 No. 5

Founded 1883 by  
Theodore Presser

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by NICOLAS SLONIMSKY

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**L**IFE STORIES of famous singers are often as obscure as the origin of ancient kings and queens. The biography of the American singer Minnie Hauk is a case in point. Little is known about her early years. She was born in New York City, probably on November 16, 1851; her father was a German carpenter named Hauck who was involved in the political events of 1848, and fled to America, where he married an American girl. He was a lover of Goethe, and when a daughter was born, he gave her the name Mignon, the elf-like heroine of Goethe's classic, "Wilhelm Meister."

Although her real name was Hauck, she preferred the spelling Hauk. Also Mignon became Minnie. It seems certain that her mother kept a boarding house in Atchinson, Kansas, and that the little girl sang American songs and Negro spirituals which she learned there. Atchinson was then an important steamboat landing on the Missouri River. In 1860 the family went to New Orleans. There she made her debut.

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Published by Theodore Presser Co., 1712 Chestnut Street, Phila., Pa., Arthur A. Hauser, President, monthly except May-June and July-August, when published bimonthly. Entered as second-class matter January 16, 1884 at the Post Office at Philadelphia, Pa., under the Act of March 3, 1879. © Copyright 1956, by Theodore Presser Co., U.S.A. and Great Britain. International copyright secured. All rights reserved. The name "ETUDE" is registered in the U.S. Patent Office. Printed in U.S.A.

Editorial correspondence should be addressed to the Editors, ETUDE, the music magazine, Bryn Mawr, Pa. Manuscripts, photographs, or art should be accompanied by return postage, and ETUDE assumes no responsibility for return of unsolicited manuscripts, photographs, or art.

Advertising correspondence should be addressed to Sadler and Sangston Associates, 342 Madison Ave., New York 17, N. Y., or Harry Lytle, 332 So. Mich. Ave., Chicago 4, Ill.

Subscription correspondence should be addressed to Circulation Manager, ETUDE, Bryn Mawr, Pa.

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Subscription rates for U.S.A. and possessions: 1 yr., \$3.50; 2 yrs., \$6. Canada and Newfoundland: 1 yr., \$3.75; 2 yrs., \$6.50. All other countries: 1 yr., \$4.50; 2 yrs., \$8.



most spectacular tale was about a kindly neighbor named Leonard Jerome who was kidnapped by Indians, was tied to the rails and left to his fate. "Already there could be heard the whistle of the locomotive", ran a contemporary account. "Then a young girl was seen nearby; she darted from behind the bush, and with a knife cut the bonds of the prisoner and dragged him down to safety." The story was mythical, but Leonard Jerome was a very real person, a rich New Yorker whose daughter married Sir Randolph Churchill and became the mother of Winston Churchill. In her Memoirs, Minnie Hauk reminisces: "Just before leaving London for Paris, we had the pleasure of a call from Mr. Leonard Jerome and his daughter, Jennie, who had married Lord Randolph Churchill. They brought with them her lovely little boy, Winston Churchill."

Minnie Hauk's first teacher was a man named Curto; she studied with him as a child in New Orleans. Curto lived a long life; in his old age, peniless and ill, he appealed to his former pupil, then a celebrated opera star, for help. But Minnie Hauk replied coldly that she did not regard his instruction as being of value to her career, and therefore saw no reason for coming to his aid.

After World War II Minnie Hauk found herself destitute in Europe, having lost all her money in the depreciation of the German mark. Geraldine Farrar launched an appeal in the United States to collect funds for the great prima donna, and Minnie Hauk was enabled to live out the remainder of her life without privations.

*Ravel's* violin piece "Tsiganes" is available in several versions: with piano, with orchestra, and with the luteal. When a violinist, who intended to play the piece in America, visited Ravel in Paris, the composer was in a roguish mood. "So you want to play my Tsiganes," he said, "but do you know what the luteal is?" The violinist ruefully admitted that he did not. "Neither do I!" exclaimed Ravel.

**Auditory** hallucinations are amazingly common among musicians. Bizet heard the double pedal point A flat-E flat going from left ear into the right; Smetana heard a persistent high E, which he incorporated in his

last String Quartet. Schumann heard a constant A flat. But Beethoven heard nothing.

**Do any** 20th-century composers, or their friends, ever burst into tears because of the beauty of the music written by one of them? When "Eugene Onegin" was produced in Moscow in 1877, Tchaikovsky sat next to his friend Kashkin in the darkened hall, lighted only by the candles at the musicians' desks. As the scene of Tatiana's letter began, and the cellos

played the C major theme of Tatiana's love, Tchaikovsky whispered into Kashkin's ear: "I am so glad that it is dark here! I like this melody so much that I cannot refrain from crying." Kashkin did not answer; he was crying, too. Two years later "Eugene Onegin" was staged again. Tchaikovsky attended the general rehearsal; virtually all musical Moscow was there. Taneyev rushed to Tchaikovsky after the first act to tell him how much he liked the music, but he couldn't; he was sobbing from emotion.

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## World of Music

The Music Educators National Conference opened its Golden Anniversary observance at its Biennial Convention in St. Louis, Mo., April 13-18. With thousands of music educators from all parts of the country in attendance, the convention had a full program of concerts, panel discussions, lectures, luncheon and breakfast meetings, and workshop demonstrations in which some of the foremost educators in their field took an active part. The National High School Band, which included at least two students from every state in the union, presented a concert, conducted by Raymond F. Dvorak, which featured the world premiere of a new overture, "America, My Country," written especially for the occasion by Robert J. Dvorak (no relation to conductor Raymond F.). One of the most interesting features of the convention was the MENC Golden Anniversary Center and Historical Exhibit.

The Forty-ninth Annual Festival of the Bach Choir of Bethlehem, Ifor Jones, conductor, will be held at Bethlehem, Pa., May 18 and 19. Artists participating include Adele Addison, soprano; Eunice Alberts, contralto; John McCollum, tenor; Mack Harrell, bass; and Vernon DeTar, organist. Mary H. Givens is the piano accompanist to the

### THE COVER THIS MONTH

The cover of ETUDE shows a section of a large mural, 30 by 6 feet, painted in oil by Miss Marion Greenwood of New York City, and recently unveiled in the ball-room of the new student center at the University of Tennessee. The "Singing Mural" depicts the color, rhythm and movement of Tennessee folk music from the Smoky Mountains to the Mississippi River. The section of the mural used on the cover shows the "blaring beat of Beal Street jazz and blues, the Negro spirituals, and foot-tapping country dancers."

Miss Greenwood, often referred to as "America's outstanding woman painter," has also recently finished a large mural for the University of San Hidalgo in Morelia, Mexico, this assignment bringing her the distinction of being the first woman to be commissioned by the Mexican government to do such work.

ETUDE greatly appreciates the courteous co-operation of the University of Tennessee not only in granting permission to show this painting but also in supplying the colored film necessary for such a fine reproduction.



choir. The Mass in B Minor will be sung in its entirety for the fifty-eighth time.

**Charles Wagner**, veteran concert impresario, died in New York City on February 24, at the age of 87. Mr. Wagner had been the manager of hosts of world famous stars including, Mary Garden, Galli-Curci, Frances Alda, John McCormack, Charles Hackett, Walter Gieseking and many others.

**Charles Gilbert Spross**, noted pianist, organist, and accompanist for many artists of a past era, has retired as organist-choir director of the First Congregational Church of Poughkeepsie, N. Y., after more than 25 years of service. Dr. Spross has been identified all his life with the city of his birth. He gave his first piano recital at a concert of the Euterpe Club in Poughkeepsie in 1892.

**The Stadium Concerts** which will open in New York on June 18 will have among its guest conductors two who will be making their debuts. Howard Mitchell, conductor of the National Symphony Orchestra of Washington will conduct three concerts and William Strickland, conductor of the Oratorio Society of New York will conduct two concerts. Other conductors for the six week period will include Alexander Smallens, Pierre Monteux, Vladimir Golschmann, and Thomas Scherman.

**Louis Kaufman**, American violinist, was soloist with the London Symphony Orchestra on April 10-12, for the BBC Third Program, conducted by Bernard Hermann, when he played Walter Piston's Violin Concerto. On April 14 he played the Hermann Goetz violin concerto with the BBC Northern Orchestra. On May 19 he will give the first performance of the newly revised Violin Concerto by Robert Russell Bennett with the London Symphony Orchestra at Royal Festival Hall in London, with Bernard Hermann conducting.

**The American Guild of Organists** will hold its 23d Annual National Convention in New York City, June 25-29, in celebration of its 60th anniversary. The A. G. O. has approximately 15,000 members with chapters or branches in every state, the District of Columbia, Hawaii, Alaska and the Canal Zone.

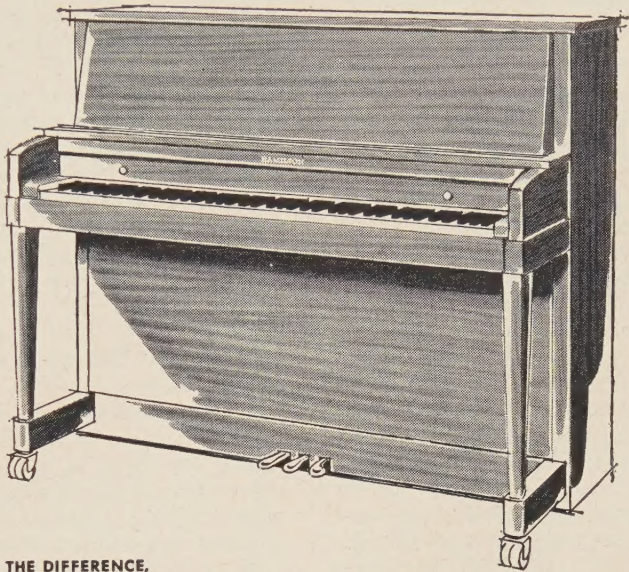
**The Berkshire Music Center** will be held at Tanglewood, Mass., from July 2 to August 12 in connection with the Berkshire Festival concerts of the Boston Symphony Orchestra, conducted by Charles Munch. One of Italy's foremost composers, Goffredo Petrassi will serve as guest teacher of composition.

(Continued on Page 48)

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## THE BOOKSHELF

### Thesaurus of Orchestral Devices

by Gardner Read

Reviewed by **Bernard Rogers**

[Mr. Rogers is a faculty member of the Eastman school of Music.]

This capacious book is a dictionary, encyclopaedia, collection, assembly, gallery, storehouse, and treasury of instrumental data. But the name Thesaurus will serve. The sole example of its kind—at least in English—the work is hard to classify. A terrifying amount of labor has gone into its 600-odd pages. The fruits are generous. The author has garnered from nearly a thousand scores (mostly modern, and all published) the devices and inventions of a host of orchestral composers. This is a book for the student and savant, for the practicing composer and orchestral gourmet. Mr. Read is a well-known and accomplished composer; his book reveals him as an amateur, in the best sense, of tonal thought.

The Thesaurus is indeed imposing. It lists virtually everything possible (sometimes barely possible) for instruments. Can one "mute" the oboe or bassoon; can these double-reeds double-tongue? Yes, and triple-tongue too; the references are here, by composer, opus, page and bar-number. Useful also is the list of ranges for all instruments, as given by the familiar texts (up to 1952), completed by Mr. Read's "definitive" ranges for professional and student players. These are valuable matters, insofar as they are *practical*, but they form only a fraction of this huge compilation. Miracles are possible to the modern orchestra, and the author has traced most of them, small and large. True, he does not discuss or describe the aural effect of these procedures. Two good reasons support his reticence. First, it is impossible to describe sound. It has been tried, over and over, always falling short, even when the genius of Berlioz is present. Second, it would have tripled the size of the volume, already formidable. The instruments in their many guises can be known and ultimately mastered only through patience, experience and talent: by constant and intent listening, actual and mental. One of the orches-

tra's major mysteries is that each composer's ensemble has its own distinctive sound. This springs from the nature of his harmonic and lyric "handwriting"; from his textures, spacings, doublings, etc., etc. To discuss such subtleties, if possible at all, would need a wall of volumes. As it stands, the scope and detail of the book are astonishing. For instance, no less than sixty-four pages are devoted to examples of the percussion choirs, along with the many varieties of mallets and methods of performance. Twenty-seven pages are given to the harp. The main families are treated in like affectionate detail, covering larger territories.

A few reservations must be mentioned. Mr. Read is over-generous in the case of certain instruments. Ranges exceeding four octaves are allotted to the viola and cello; these are excessive even for solo performance. Deep B-flat is unnecessary and inadvisable for the French horn. Low C-natural is available on Bass trombone. The upper altitudes of the wood-winds are generally optimistic; students are easily misled unless strongly cautioned. Of great value are the many examples of bowing styles and of wind articulations.

All in all, a remarkable example of devoted research. Mr. Read has served well the orchestra *aficionado*, who will receive his work gratefully. Pitman Publishing Corp. \$15.00

### Encyclopedia of the Opera

by David Ewen

Reviewed by **Abraham Skulsky**

[Mr. Skulsky, a native of Belgium, before coming to this country in 1943, is a composer and music critic.]

There is no doubt that with his Encyclopedia of the Opera, David Ewen has given us a volume of which the novelty of approach is its most striking element. It does indeed offer (as say the advertisements) a wealth of information on various elements of opera not to be found elsewhere. Going through this volume one finds listed in alphabetical order titles of operas with their plots (varying between a two-page detailed account and a mere outline of a few lines according to the popularity of the opera), composers, singers, char-

acters from operas, librettists, titles, arias, etc. All this is naturally very confusing, and it would have seemed preferable to separate the listings according to the specific subjects in consideration. But this is after all an encyclopedia and the general rule must be in this case, to use the alphabetical order from beginning to end.

As far as I could judge, Mr. Ewen has been of an exemplary accuracy in all his statements and facts. In the contemporary field however, I can point out some omissions and inconsistencies. Luigi Dallapiccola is such an example. Only his second opera "The Prisoner" is listed. There is no information about the composer, neither his two other operas, "Volo di Notte" (1939) and "Job" (1950) mentioned although both have been extensively performed in Europe. In the field of American opera I have especially missed the names of Norman Dello Joie and Hugo Weisgall who have each composed three operas (and good ones at that). But I suppose that in a field of constant change such as the contemporary one, omissions are unavoidable and must be excused. On the whole this is a useful volume for all opera lovers. I must add that I have not been able to find the answer to one of the questions listed on the cover, although this is supposed to be the only book in the world which could answer. The question is: "What opera was commissioned by the celebrated hypnotist Anton Mesmer?" Now, Mr. Mesmer is not listed in the encyclopedia. So the only thing to do, would be to go through 550 pages word by word or else to buy an Encyclopedia of Hypnosis. I cannot, neither, so I feel frustrated. A. Wynn, Inc. \$7.

### Music In My Time

The Memoirs of  
Alfredo Casella

Reviewed by **Dale Anderson**

Alfredo Casella prefaces his brilliant autobiography with "A Note To The Reader" beginning "This is a very simple book, without any literary pretensions" and then proceeds to put down in a clear, lucid balanced style, which few autobiographers have ever possessed (not even Berlioz), a graphic etching of his notable career as a virtuoso pianist and conductor, whose field was international in every sense.

Here is a book which contains a wealth of musical information and is presented stylistically so that it becomes a literary treasure. The translation by Spencer Norton is excellent. University of Oklahoma Press. \$4.

THE END





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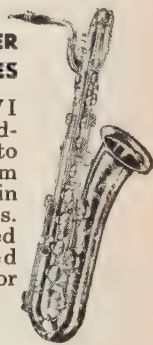
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## A PANORAMA OF AMERICAN MUSIC

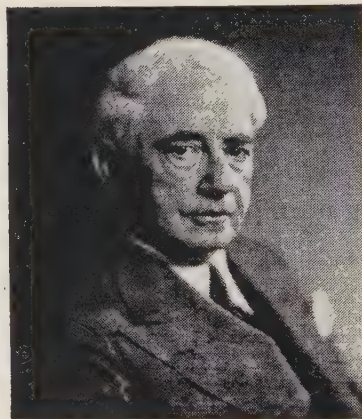
Beginning in this issue is the first of a series of articles ETUDE will publish about music in America and music by American composers. Irving Lowens, a prominent scholar of musical Americana, will point back, in several essays, to important developments in this nation's past which have helped shape its musical history from the early days of colonial settlement. At the same time, ETUDE has commissioned especially for its readers brief but vivid, representative accounts of five 20th century American composers whose work has contributed significantly to the ever-growing maturity of our native musical art.

John Becker's story of Charles Ives, which appears in this issue, marks an appropriate starting point for any account of American music, for Ives—the great experimenter and daring innovator—spans both the 19th and 20th centuries in his music as well as his life. It is one of those perversities of historical judgment that, as Mr. Becker points out, Charles Ives has not yet been generally recognized in this country as the Father—in a creative sense—of American Music, let alone as a vital, powerful composer in his own right. No doubt his significance in musical history will grow to truer proportions as the increasing performances of his music, especially on records, reach a broader native audience.

Readers who enjoy Mr. Becker's article will not want to miss ETUDE's panoramic series on other important composers, who, directly or indirectly, have followed the creative trail blazed by Charles Ives: Wallingford Riegger, Henry Cowell, Aaron Copland, William Schuman and Roy Harris. Look, too, for an original story of shaped-note singing and the singing-schools of a by-gone American era, specially prepared for ETUDE by Irving Lowens.

Look for all of these important features, which will appear shortly, in ETUDE's panorama of American music!

## IN MEMORIAM



1878

1956

ETUDE pays tribute to Edwin Franko Goldman, who died in New York City on February 22, at the age of 78. After John Philip Sousa, Dr. Goldman will be remembered as the most distinguished bandmaster of his time and the man who did much to establish band music as a vital expression of America's musical life. Composer of almost 100 band works, of which the lilting march "On The Mall" is perhaps the best-known, Dr. Goldman founded the Goldman Band in 1911—called the New York Military Band at that time.

With the band he made summer concerts in Central Park a novel but extremely popular event. Founder also of the American Bandmasters Association, and honorary life president of that organization, he wrote three books on band instruction and lectured throughout the country on band technique. He commissioned many new band works by American composers and featured All-American programs of band music.

Phillips University and Boston University both conferred the honorary degree of Doctor of Music on Dr. Goldman, and he was decorated for his contributions to music by the French and Italian governments.

Richard Franko Goldman, Dr. Goldman's son and associate conductor of the Goldman Band, and his sister, Louise Goldman Dooneief, have established a scholarship fund in memory of their father. The proceeds from this fund will be used "to provide an annual scholarship at an accredited school of music, for a wind instrument player of character and ability." Contributions may be sent to the Edwin Franko Goldman Scholarship Fund, 51 Chambers Street, New York 7, New York.



*"... a composer with something to say"*

# Charles E. Ives

"THE EMERGENCE of America in the world of music is one of the great events in musical history. . . . In Charles Ives, America at last has a composer with something to say, and who knows how to say it"—Paul Rosenfeld—New York Critic, 1937.

"Thirty-five years ago before Stravinsky and the Viennese Atonalists had cut their modernistic teeth, a shy bearded Yankee named Charles Ives was busy writing his own kind of modernistic scores. Nobody paid much attention to composer Ives' strange complicated scores. Today Ives is regarded even by conservative critics, as one of the most individual and authentically American of all U. S. composers"—Time Magazine, January, 1939.

"National Institute of Arts and Letters elects Charles Ives to membership in recognition of his contribution to modern music"—1945.

"Pulitzer Prize in Music to Charles Ives"—1947.

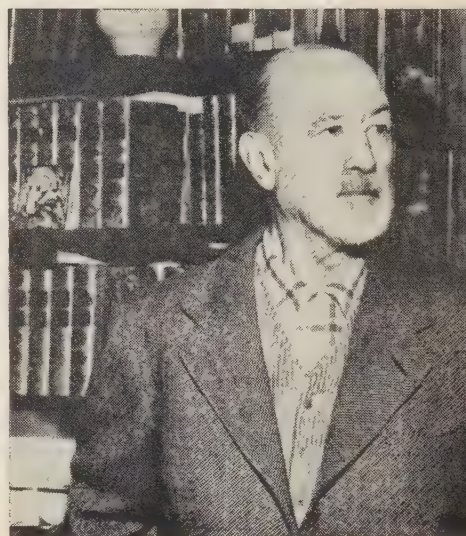
Thus in part ran the musical history of Charles Ives, who composed his last work around 1928, died in 1954 at eighty years of age and is still unknown or only known as a name, to most of the music loving public in America, who may well ask "Who is this Charles Ives? What about his music? Why isn't it played? Why don't we hear it?"

Charles Ives, one of the world's foremost twentieth-century composers, was definitely a product and fruit of the best in American life. He was truly American, in the sense that although he flowered in the present, his roots were firmly in the early cultural heritage of our country which surrounded his New England home, while at the same time his heart and mind were attuned to the future, and in sympathy with the avant-garde of American thinkers.

He was born in Danbury, Connecticut, October 20, 1874. His parents, George Edward and Mary Parmelee Ives, were of early American stock. His ancestors helped settle New Haven in 1638 and among them were distinguished lawyers, bankers and ministers.

Ives began his musical training early under the direction of his father, who was a band man in the Civil War and later the center of musical activity in the village of Danbury, where he directed the band and gave instruction in all theoretical branches of music as well as lessons in band instruments. In those days of no radio, television or movies, and few orchestras, the camp meetings with their hymn singing and the weekly concert of the village band, were social and civic events of importance. These musical expressions were Community activity in its broadest sense, since the members participating came from all walks of life. They were not all trained musicians, with the result that sometimes they sang out of tune, played out of tune or didn't play or sing quite together. Ives heard all of this and used some of these effects in his music; also in

*(Continued on Page 20)*



Mr. Ives in his study

by

John J. Becker

*(Mr. Becker is Composer in Residence and professor of music at Barat College of the Sacred Heart, Lake Forest, Illinois)*





# “Music, Music Everywhere”

(Above photo is scene from “The Meistersingers” at one of the Bayreuth festivals in the recent past.)

**A resume of the most important festivals to take place this summer in European music centers.**

*by S. Gordon Joseph*

*(Mr. Joseph, a resident of London, England, has contributed articles to various British magazines and specialist journals.—Ed.)*



Scene from “Fidelio,” given during the festival in the historic Austrian city of Graz.

**ANYBODY CONSIDERING** a vacation in Europe this year just can’t go wrong—as far as music is concerned. From one corner of the continent to another, 1956 promises to be a vintage year for music festivals: from the majestic Scottish capital of Edinburgh to Austria’s sparkling city of Vienna, from the lovely old Hanseatic port town of Bergen amid the Norwegian fjords to the rich southern splendor of Granada in Spain.

Not only will you be able to hear the best that the world of music has to offer; you can listen to it performed in the finest historic buildings or against the background of Europe’s most exciting and exquisite scenery. To you, the music itself is, of course, the important thing. You cherish your Bach or Benjamin Britten, your Wagner or Samuel Barber, whether you listen to it in Boston, Buffalo or Birmingham. But how greatly the work of these and other composers is enhanced by the beauty of the settings in which they are played! The music of Bach somehow acquires a pristine quality when heard in the yearly festival at the Bavarian city of Ansbach. So it should: for Ansbach was formerly the court city of the margraves of Brandenburg, and

*(Continued on Page 16)*



▼ The ancient Roman amphitheatre—the Arena at Verona, where open air concerts are given.

Dancers performing at a concert in the Boboli Gardens, Florence, Italy.





Rosalyn Tureck



# Learning to *Learn* Bach

*from an interview with Rosalyn Tureck  
secured by Rose Heylbut*

HAVING FALLEN in love with Bach during her student days, Rosalyn Tureck pursued her ardors until she became America's foremost Bach specialist. Her all-Bach recitals are an anticipated feature of our national music season, and her interpretations are hailed for their liveliness as well as for their deep-searching revelations. Miss Tureck, who combines vast erudition with native gaiety, is entirely at home in all schools of music; she gives master-lessons in 19th century Romanticism to professional colleagues; as Director of Composers of Today, she devotes much of her enthusiastic energy to arranging concerts of contemporary works. But always, she returns to Bach as the best-rounded expression for every possible shade of thought and feeling. Before leaving for a recent extended European tour, which included repeat engagements at the Edinburgh Festival, Miss Tureck made time to talk of her own approach to Bach.

"Bach requires special mental preparation," Miss Tureck tells you. "You don't just sit down and learn him—you learn how to learn him. This intermediary step of *learning how to learn* is essential. It roots in habits of thought which grew from musical sources which are different from the sources of the 19th century. The purely pianistic aspects of Bach playing are also highly important. The student needs to develop (1) a finger technique which is much more complete than that which is generally acquired today. One of the most important factors is the strength and true independence of each finger; (2) a good, dependable *legato*; (3) a technique for changing fingers—sometimes on the same note, sometimes in sequences which demand a kind of inverted fingering, such as fourth to third, third to second, etc.; (4) a wide variety of *staccato*; and (5) a swift foot for pedalling. All these are necessary: none is the least helpful musically unless the playing is bulwarked by certain ways of *thinking*.

"First, one must acquire the ability to think in terms of single lines of music. Without realizing it, perhaps, people since the 19th century tend to regard music as melody plus accompaniment. When they apply this con-

cept to the music of Bach, they get lost, for Bach never gives us melody-plus-accompaniment. He gives us a series of separate lines, or voices, which must be made to sing independently as well as to integrate vertically. One must recognize these single lines (thinking of them *as* single, independent lines); later, one combines them with each other, which will produce harmonies, as one result of their combination. This is a very different thing from melody-line plus accompaniment-line—indeed, the moment one thinks in terms of more than one line, there is the risk of thinking only vertically—harmonically—and this is the greatest danger in playing Bach!

"As soon as one thinks in terms of single lines (without any implication of harmonic accompaniment, either above or below) one begins to detach oneself from the conception of right and left hand. One must get into the habit of playing musical lines with either hand (or both hands). The fixed notion of melody-hand and accompaniment-hand is an obstacle to playing Bach.

"Once the single lines have been mastered and the individuality of their motives characterized, one combines them—still conceiving them as single lines. At this point one finds that the vertical (harmonic) element is equally present. In playing and listening to Bach, vertical and horizontal movement are then equally important; in studying and thinking, however, I believe there must first be a clear separation of lines, later followed by a synthesis.

"To insure each separate line a vigorous life of its own, it is wise to begin playing the line, not merely as notes, but as a study of each element of music within the line. This means an analysis of its rhythm, its melody, and, ultimately, the harmonic progression which influences the shape of the line itself. Here rhythm and melody form the tangible materials. Harmony is more a matter of relationship: look at the line and keep in mind the harmonic aspect which will not be fully stated until the combination of lines occurs. Let us consider these three elements separately.

"In studying rhythm, the first step is to note all



indicated time values. Next comes the pattern—the specific rhythmic or metric design into which the time values shape themselves. In Bach fugues, the subject always has a clear and definite rhythmic pattern, formed by the mathematical disposition of time-value units. Write this pattern out in the note values alone, above the figure, without the pitch—2/16, 4/8, whatever it happens to be. On looking at this pattern, one is able to observe the line's meter—to scan it, as one does poetry, where meter is formed by number of feet and stressed accents. From this, one derives the actual rhythm—the heart-beat—of the subject. Now, time, pattern, meter, and rhythm have been established, and the line begins to come to life.

"The next step is to establish the melody of the line, again beginning with the simplest element which in this case is the direction of interval-movement. Melody, which implies tonal relationships, must be analyzed in terms of intervals—that is, space (you progress by a second, a third, a fifth, etc.), and movement—which is, direction (intervals going up or down). Both melody and ultimate harmony become clarified when the intervals and the movement of the subject are carefully studied.

"In addition to its interval-movement, each line of melody should be further analyzed for its rhythm. We have already considered rhythm in establishing the metric pattern of the motive. Now we examine the rhythmic movement of the whole phrase. The first thing we find is the vast difference it makes when the first note of the melody comes on the first beat of the measure; when it comes on a down beat, or on an up beat. Melodic line is fundamentally affected by the rhythmic place of each note (quite apart from interval-movement). This, of course, is equally true of all types of music.

"Still analyzing melody, we come to harmonic structure. During the 19th century, the large focal points of a composition were completely dependent on harmony. Sonata form is more deeply dependent on the absolutes of tone than is fugue form. Within each phrase in music written between 1750 and 1900 there is usually a harmonic point to which the whole movement tends, or at which it rests, and (Continued on Page 48)

# Diction in Singing

## Part Two

by JOSEPH A. BOLLEW

COVERING has been described by the well-known New York laryngologist and author of books on the care of the voice, Dr. Friedrich S. Brodnitz, as "a method in which the larynx is pulled downward" and in which "all the muscles of the vocal organs are under considerable tension." He therefore quite naturally condemns it as "a frequent cause of voice disturbances." It is also reprehensible as a despoiler of good diction.

Its proponents assign to it the virtue of facilitating the emission of "head tones." In this connection it is, in effect, a kind of legerdemain with vowels consisting actually of an alteration of vowels at the passage into the "head register" and within it. The word love, for instance, pronounced luv, is changed to lov, the *oh* as in shot. An *ah* is changed to *aw*, and so on. No open vowel is permitted its full, accepted value but is narrowed and pushed forward with a funneling movement. What is the result?

First of all, the whole process entails a distortion of the sounds of language and is, therefore, synonymous with bad diction. Its supporters maintain, however, that covering gives the impression of pure vowels. Their sincerity is not to be questioned, but their hearing is. By changing the sounds of vowels they have become so inured to the false sounds as to be unable to hear the true sound as true. The true sound seems false to them and the false, true. The idea of covering arose through failure to cope successfully with the emission of high notes, from a lack of knowledge of the proper procedures ensuring unhampered production of high notes. Coverers are at the mercy of poor vocal production.

Nevertheless, assuming that covering is an aid to the emission of high notes, it is a help at the expense of good diction and the risk of "voice disturbances." Any method injurious

to the voice, that gives it unmusical qualities and destroys good diction cannot be acceptable and should be discarded.

*Vocalization* is the system which it is claimed by many, makes vowels truer and clearer if mixed with other vowels. But very little thought and less experimentation are required to realize that any vowel mixed with another ceases to be itself and makes for bad diction.

*Elocution diction* is the term applied by its opponents to the diction of singers who have been taught to exaggerate the movements of the mouth, lips and tongue in forming vowels, diphthongs and consonants. It is presumed to insure clarity of diction. In reality it defeats its purpose, is visually unesthetic—which is bad enough for any opera and concert performer—and it also is harmful to the voice, which is worse.

Every exaggerated movement of the mouth, lips and tongue presses upon the organ of phonation, subjects them to tensions, and therefore makes free phonation and clear diction very difficult. Unforced smooth emission of the voice becomes increasingly difficult. A hard, harsh quality is the inevitable result and subsequently, in the effort for freer production, a muffled diction. Premature vocal decline is as certain as that night follows day for all singers who are trained in elocution diction and who persist in its practice. It is equally certain for singers who have had a good training in vocal production if deluded into adopting it.

How then is clear diction to be attained? The answer emerges from a thorough understanding of what good singing is and what it involves.

It will be observed that the Hender-son definition quoted previously stresses *musical tones produced by the human voice* as the requisite, basis and vehicle for the interpretation of text. In (Continued on Page 47)





## The Student Pianist, Past and Present

by WILLIAM J. MITCHELL

**"K**EYBOARD INSTRUMENTS have many merits, but are beset by just as many difficulties." With this gambit, Philipp Emanuel Bach began the Foreword to his "Essay on the True Art of Playing Keyboard Instruments," the first part of which appeared in 1753. Because the merits were accepted gratefully by the performer, and the difficulties had to be met perforce, and solved by him, let us turn to the student keyboardist of C. P. E. Bach's time to learn a bit more about his problems. Knowledge of these will provide us with a yardstick by means of which we can measure the difficulties of the student today, and perhaps resolve them more successfully.

After the 18th century keyboard student had acquired a knowledge of notation, including familiarity with the C clefs, he faced his first difficulty—fingering or *Applicatur*, as it was called. It was around this time that the traditional fingering, which made sparing use of the thumb, was being supplanted by a new method which was worked out by Johann Sebastian Bach, among others, and described in detail by his son, Carl Philipp. The older fingering was fitted to an earlier, waning style of keyboard music, while the newer, which has since become the basis of our modern systems, was still relatively unknown. For the student, the difference was critical, as can be gathered from our illustration, in which two prevailing fingerings are shown with relation to the scale of A major. That on the top line was



described by François Couperin, *le grand*, in his "Art of Playing the Clavecin," which appeared in 1716. The lower line illustrates the newer fingering advocated by C. P. E. Bach.

Fingering, however, was only the beginning of our ancestor's troubles. If he planned seriously to become an accomplished keyboardist, particularly in Germany, it was expected that he would develop competence at the clavichord, the harpsichord, the organ, and a recent arrival at this time, the pianoforte. Each of these instruments made its own insistent demands with regard to touch and idiom. Probably the most challenging, because its capabilities had not been explored extensively, was the pianoforte. The keyboardist today can rejoice in the fact that the demands of his profession call for competence on only one keyboard instrument, the piano or the organ. He is free to decide whether he should extend his domain.

**Another** element in his training was mastery of the art of embellishment. This task was twofold. First he had to learn the many, often bewildering signs and their execution so that he could follow the composer's specified indications for such ornaments as the trill and its many variants, for the mordent, the turn, the *appoggiatura*, and others. This was difficult enough, for the signs were not always clear and the manner of indicating them was not uniform. But quite aside from this, he had to develop the ability to insert stereotyped ornaments and also more elaborate embellishments where he, the performer, thought they were proper and effective, even though they were not indicated by the composer.

This latter responsibility was only a detail of a much more inclusive study of improvisation, which was a vital part of the training of any serious 18th century keyboard performer. It was normally expected that a competent performer would not only have the technical equipment to deliver written out compositions, but that he

would acquit himself creditably in the extemporizing of preludes, fantasias, and similar pieces. Today, our skill at improvisation has so diminished that the few pianists and organists who have made headway with the art become celebrities because of it, and often quite aside from the quality of the results.

Improvisatory skill of a high order was required not only for the purposes of creating compositions on the spot, but for the daily task of fashioning full blown accompaniments for all manner of performances extending from those for a soloist to those for the large orchestra. These were customarily constructed from a figured bass, or continuo part, the vigorous and thriving ancestor of those often deadly figured bass exercises that are used as a form of torture in harmony courses today. There was this significant difference, however, in the theoretical training of the young performer in the 18th century—he was engaged in a practical pursuit when he studied thorough or figured bass. Skill in the realization of an accompaniment from such a bass was an absolute requirement of the skilled performer.

Of course, not all accompaniments reflected a high degree of refinement. But at least the fashioning of an elegant accompaniment was an ideal toward which the alert keyboard performer strived.

The requirements and training objectives of the keyboard performer began to change in the final decades of the 18th century. For one thing, the newer system of fingering had become pretty well established. For another, the pianoforte had outstripped its rivals, the harpsichord and clavichord. Haydn, at the end of the century, said that he was no longer in the habit of using the harpsichord. Indeed, the later sonatas



*(Continued from Page 12)*

of Haydn and Mozart, and the latter's later Concertos are clearly written for the piano. Furthermore, as the Classic style came to maturity, the composers were so much more concerned with exact expression and the precise execution of their musical ideas, that they wrote out, fully, all of their accompaniments. Thus the accompanist, now became solely a pianist, lost his standing as a fellow creator who co-operated with the composer to bring to completion his more or less general ideas. The pianist's rôle, instead, became that of reproducing as faithfully as possible every last specification of the fully written out score. This included not only an exact performance of the notes as written, but also a careful observance of marks of expression, the signs for which were normally lacking in the earlier music, although expressiveness was most certainly a feature of earlier performance.

**The change** from the Classic style of the final decades of the 18th century and the first quarter of the 19th, into the Romantic style of the later 19th century, led the performer even farther away from the practices and vigorous training of the period of Bach and Handel. The transition is most apparent, perhaps, when we examine the 19th century piano and piano music. In fact, the Romantic era might very easily be regarded as the century of pianism, for it was at this time that the instrument developed into the complicated mechanism that we today have inherited. To note briefly the changes that occurred: the range was greatly extended and the sonoric capacities tremendously increased by the development of modern pedals, a cast iron frame, heavier strings, and cross stringing. Also, there were significant improvements in the action through a perfecting of escapement devices whereby the hammer leaves the string immediately after striking it and before the key is released.

Of course, these changes were paralleled and indeed required by significant changes in the style of music composed for the piano. An intensified expressiveness is everywhere apparent, from the direct heartwarming intimacy of a Schumann in his "Kinderszenen" to the monumental earth conquering aims of a Liszt in his B minor Sonata.

*(Continued on Page 50)*

where better to get the atmosphere for a performance of the Brandenburg concerti and other works of Bach, than in the candle-lit festival hall of the margraves' palace, or in the delightful Orangery of its English-style park on a warm July evening?

May is the month when festivals of music blossom out with the springtime, all over Europe; and the "Maggio Musicale," in the historic art city of Florence, has become one of the firm favorites. This Florentine Musical May has become such an important feature of the yearly Italian musical scene, that it extends, in fact, over the month of June also. Its varied programs of opera, ballet, chamber music and concerts are held (from May 2 to June 30 in 1956), among other parts of the city, in the quarter of the great renaissance Pitti Palace; and from the adjoining Boboli Gardens, you can take in a wonderful view across the river Arno, of the whole of Florence backed by the Appennine hills of Tuscany.

It is the great International Venice Festival which marks the start of the autumn season, in the latter half of September. For this city of gondolas and enchanting waterways, so redolent of the past, is where the Contemporary Music Festival is held each year.

Before the final chords of that festival have died away across the Venetian lagoon, the first triumphant notes of sacred music soar above the ancient hilltop city of Perugia, in the week devoted to the Sagra Musicale Umbra. Chamber concerts and oratorios are performed in historic buildings.

To Germany, the springtime of music festivals comes in the International May Festival at Wiesbaden; when the companies and compositions of almost every musical nation are represented in this elegant spa city on the Rhine. Then summer brings its share of open-air concerts, too; and the courtyards of many a baroque palace are given over to evening "Serenade" performances—like those of Heidelberg, or the "Nocturnes" in the court gardens of the Prince-Bishop's Residence in Würzburg where the yearly Mozart Festival is held (from June 9-23 in 1956); and, of course, Bach Week at Ansbach.

In front of the Amalienburg, in the park of Nymphenburg Castle, is held part of the annual Munich Festival of opera and ballet (Aug. 10-Sept. 9); while no less than a branch of the River Rhine and its vineyard slopes are the setting for the July-September operetta festival of Coblenz! There, an island in midstream is the stage, backed by tall trees and the silhouette of the high-terraced hills in the evening; and the

'auditorium' is the other river bank.

Bayreuth (July 24-Aug. 25), the climax of Germany's international opera season, is already so well known as to make further description unnecessary. But not many music-lovers know about the brief festival in Donaueschingen, which takes place every year on two October days, and writes 'finis' to the grand array of the nation's musical events for the normal touring season.

Across the border in Austria, Mozart is, of course, in more or less complete command. The great centres of Austrian music festivals—Salzburg, Vienna, Graz and Innsbruck—will all be featuring his works in their programs this year. But the smaller Bregenz annual festival takes in concerts (this year by the Vienna Symphony under Georg Solte Leitner and Hollreiser), opera and ballet. The great attraction is undoubtedly the operetta, which is usually performed under the gaze of the towering Alps on stages out in the lake itself. This year, the lake work selected is Ka Millocker's "Beggars Student"; and the whole festival takes place from July 19-August 15.

Among the Alps further west, in Switzerland, the number of high standard yearly music festivals is remarkable. Lucerne's International August Music Festival is, of course, the centrepiece. But most of the prominent lakeside and mountain tourist resorts offer musical events of more than purely local interest. The charming old town of Lugano has already begun its "Music Thursdays," when famous conductors and soloists give concerts each week (until June 7). A Mozart festival is part of Geneva's gay "Rose Week" at the end of June. Braunwald (Lake Lucerne) in July, Ascons (Lake Lugano) and Montreux-Vevy (Lake Geneva) both in September, provide music festivals in the most delightful resorts.

And of particular interest to musicians, rather than plain music-lovers are the courses and competitions held each year in Switzerland: the Conductors' Course at Lucerne in August, the 5th Music Course for Professionals in the Matterhorn village of Zermatt between the middle of August and the beginning of September; and the 12th International Competition for Musicians in Geneva, from mid-September to the start of October.

I shudder to think of the dozens of major musical events in beautiful surroundings, which lack of space here compels me to leave out. But I hope this is enough to assure you that your vacation in Europe will give you music in the most memorable of settings wherever you decide to go. THE EN



# the Dance



Maria Tallchief

by WALTER TERRY

THE NEW SOVIET MOVIE, "The Ballet of Romeo and Juliet," gives the free world its best opportunity to study both the stature and the style of ballet in contemporary Russia. In the past, we have seen short ballets on film and movies with ballet extracts but in "The Ballet of Romeo and Juliet," which won the grand prize at the Cannes Film Festival in 1955, we are given a feature-length motion picture which runs for ninety-six minutes and is produced in color with opulent settings and an enormous cast headed by one of the world's great ballerinas, Galina Ulanova.

First, one may ask, how does it rate as a ballet film? Well, it is both good and bad. The stage version, first produced sixteen years ago in Lenin-grad and revised six years later for its Moscow presentation, has been adapted to the screen by its choreographer, Leonid Lavrosky and as a spectacle it is handsome indeed. In the Crimea, settings which reproduced ancient Verona were erected and towns-folk of the area were used to augment the one hundred and twenty-five dancers from the Bolshoi Theater and the theater students who formed the massive nucleus of the ballet.

Scenes of work and play and fighting in the streets are stunning and the banquet views have an elegance which would do justice to czarist days. The camera, for the most part, is vital and searching as it traverses avenues, looks out upon beautiful vistas, centers upon a moonlit garden, seeks out the serenity of a place of worship or cuts into the face of passion.

On the other hand, the camera is often derelict in recording the wholeness of dance, for there is a tendency occasionally to cut off the feet of the dancers, usually at those times when the accent is upon foot-work rather than upon arm or body gesture. This, apparently, is plain carelessness, for the frames of the films in these sequences are sufficiently large to include the entire body. However, the flight of Juliet, as she races along palace hallways out into the night and across the city is brilliantly photographed.

So much for the camera work.

One of the main troubles with "The Ballet of Romeo and Juliet" is that a great portion of it isn't ballet at all; it is mute acting and of an extremely old-fashioned order at that. Individuals (Tybalt is the worst offender) emote into the camera with all the grimaces associated with the early days of the movies and in times of emotional stress, the characters take to tearing their clothes and lashing themselves into a fine state of dishevelment.

Of the non-dance episodes, the dueling scenes and the fairly large-scale battle between the followers of the Capulets and those of the Montagues are certainly the most exciting. And of the dance interludes, those which focus upon Ulanova are, of course, the best in the film. Yuri Zhdanov, the Romeo, is an adequate dancer and an exceptionally strong partner and the folk dancers manage to get snatches of Italian style into their street dances, although there is a strong Russian folk flavor here. (Continued on Page 20)



Agnes De Mille



# NEW RECORDS



## G. Francesco Malipiero: *String Quartet*

In this quartet we find no more the old Malipiero—of the lucid, telling texture and clear outlay. This is *ostinato* music, one of unceasing repeat—of small rhythmic segments, of bits of figuration or motives without much substance. There is simply no life in all this: just business, even if some of the melancholy, brooding designs are attractive.

Of course, the mastery of welding even casual musical thought together is there. Malipiero is one of the major masters of our time, but one now enslaved to the *ostinato* mania.

In the closing section of the quartet the “old” Malipiero re-appears in musical thought of fine breadth, and those lovely, vital, Italianate motives reappear. But on the whole, this opus emerges as just another offering to the two-faced god of today: the god of obsession and of newness at all cost.

Again, the Angel recording is excellent. (Angel 35296)

—Lazare Saminsky

## Berlioz: *Symphonie Fantastique* Mussorgsky: *Pictures at an Exhibition* Wagner: *A Siegfried Idyll*

Here are three masterworks. The Wagner *Idyll* is a famous jewel; the larger items have stirred deeper waters. Censured during their lifetimes for their supposed sins, time has rewritten the verdicts on Berlioz and Mussorgsky. The *Fantastic Symphony* is aptly named; it is fantastically original, and (incredibly) composed by a twenty-six-year-old. The *Pictures*, from a riper period of its author's life, is powerful and personal; it comes from the hand of a great draftsman. Written for piano solo, the orchestral colors are by Ravel. The result may be un-Russian, but the palette gleames with a hundred tints. Igor Markevich, who leads the Berlin Philharmonic through both scores, gives sane, clean readings, avoiding (except in the *Tuileries* sketch) the sickly *rubatos* and dynamic distortions which adorn some productions. In the *Scene in the Fields* of the symphony he takes the expression *lontano* literally and places the oboist off-stage. The latter's fine thread of sound is hauntingly delicate; we are reminded that *pianissimo* is the prince of shadings. In each score the dynamic pattern is admirably imagined and realized. Markevich is well served by the German players. The

coloring is pure and the sound faithful while it avoids banal extremes. (Decca DL9783 (Berlioz); DL9782)

—Bernard Rogers

## César Franck: *Psyché; Rédemption; Le Chasseur Maudit*. Orchestre de la Société des Concerts du Conservatoire, cond. André Cluytens

The orchestral pieces on this record have never attained the popularity of the composer's famous symphony or the symphonic variations for piano and orchestra—at least not this side of the Atlantic. And yet, they are each in its own way no less characteristic of the mature art of “father Franck.” The earliest is the symphonic interlude from the “poème-symphonique,” *Rédemption*, a Wagnerian work that stands on the threshold to Franck's final and by far most productive “period.” In spirit this work is nearest to the monumental oratorio *Les Béatitudes* whose impassioned religiosity it shares. Stylistically, though, one is tempted to call it Franck's *Siegfried Idyll*. At any rate it belongs among the most lyrical of his orchestral music.

*Le Chasseur Maudit*, the only true symphonic poem recorded here, was written some ten years later and reveals the “other” Franck. In a musical language that substitutes sweeping rhythms for the refined modulations of the preceding piece, it tells the old legend of the huntsman accursed because he defied the Sunday peace. The symphony in d-minor and the variations undoubtedly owe a good deal of their lasting success to a judicious combination of both these elements, adding, however, a royal sprinkling of the melodic qualities that impregnate so particularly the late work *Psyché*, to which the remainder of the record is devoted. *Psyché* requires a female choir for complete performance. The present recording offers only the four orchestral excerpts usually billed as a “symphonic poem.” The last of these, entitled “Psyche and Eros,” contains that hauntingly beautiful, sequentially modulating melody which expresses perhaps better than anything the unique blending of the pious and the erotic—the mature Franck's very special brand of musical romanticism.

All of the music has been previously available on LP, for the most part in highly personal and poignant interpretations; yet, as a survey of three significant aspects of Franck's symphonic

output alone, this recording would merit attention. What makes it especially attractive, however, is the fact that the Belgian-born conductor, the featured composer, moved to France as a relatively young man, bringing with him the colorful imagination of the south and the most beneficial amount of northern discipline. His clear-cut readings are played by an orchestra that may even appear a little “thin” by American standards but which undoubtedly comes closer to Franck's own ideal than our streamlined High Fidelity. To a horn that sounds truly “French” rare experience these days. The Conservatoire wind players supply this quite a few other thrills, although the recorded sound makes one suspect for once Angel's engineers have been slightly bedeviled. (Angel 35232)

—Alexander L. Ring

## Morton Gould: *Fall River Legend* Leonard Bernstein: *Facsimile*

These fairly recent American ballet scores are doubtless more impressive in the theatre. Deprived of the dance-movement elements, their restless, taut narrative shifting moods, and pungent instrumentation end in monotony. Both composers are adroit craftsmen and rhythmicists. Their language is racy, their orchestration shows a sorcerer's skill. Bernstein's score rests on the usual triangle, with a bored woman at its apex. Gould's concerns the case of Lizzie Borden, who, with an axe smote her parents sufficient whacks. Despite his imagery, the composer scarcely suggests the horror of this notorious incident. Both composers do occasional reverence to Copland and to Father Stravinsky. Bernstein's work seems more characteristic of its author, although its subject is hardly calculated to goad the creative imagination. In ballets show professional mastery and youthful zest. They are expertly conducted by Joseph Levine, whose Boston Theatre Orchestra is an expert guide in enlisting in the Bernstein work the aid of a brilliant pianist. The sound in general is clean and colorful. (Capitol P8320)

—Bernard Rogers

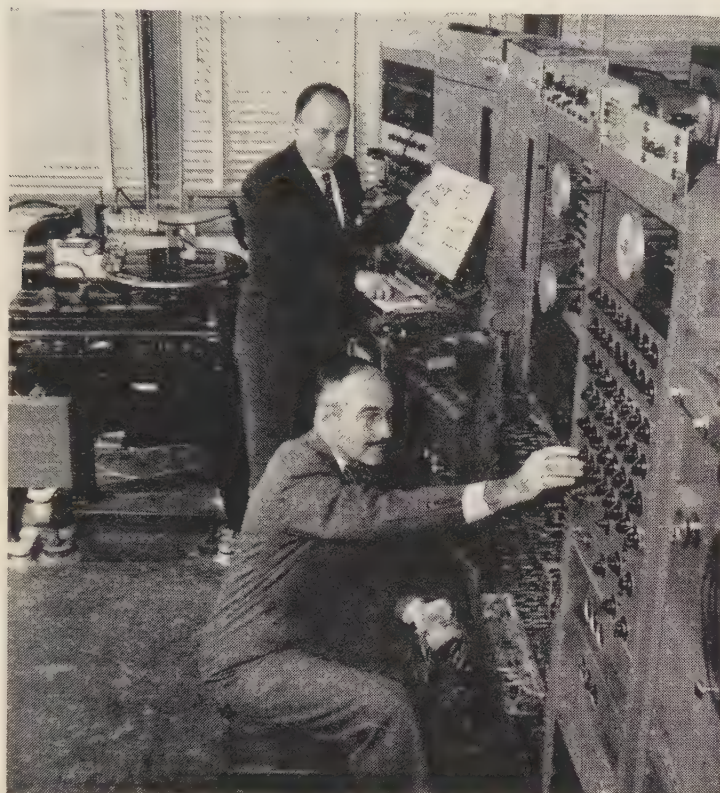
## Mozart: *Quartets in D major, K. 157; G major, K. 156; C major, K. 159; F major, K. 158*

The four quartets that are formed on this disc belong to the early period of Mozart, when as a youth of 16 he visited Milan with his father for the purpose of composing his opera “Mario Silla” for the carnival season. The “Milan Quartets” are among the first of over 20 masterpieces in the genre, but even as youthful works they do no dis-service to our knowledge of the immortal Wolfgang, for incorporated in them (Continued on Page



# "A New World for Music"

from an  
interview  
with  
Harry  
F. Olson,  
Electronic  
Virtuoso



Secured for  
ETUDE  
by  
Cedric Larson

Dr. Harry F. Olson at the Keyboard and Herbert Belar at the control panel operate RCA's new "Electronic Music Synthesizer." The instrument has a capacity for originating endless varieties of sounds and rhythms.

**A**N ENTIRELY new world for music has been opened by recent discoveries in electronics.

For several years, at the David Sarnoff Research Center, in Princeton, New Jersey, Dr. Harry F. Olson—known in engineering and electronic circles as "Mr. Sound" (he is probably the world's leading authority on sound)—and a group of associated engineers, have been working hard building the RCA Electronic Music Synthesizer.

The existence of this remarkable machine was announced several months ago by Brig. Gen. David Sarnoff, chairman of the Radio Corporation of America, speaking at a meeting of the American Institute of Electrical Engineers in New York.

While the first model of the Electronic Music Synthesizer produces artificially simulated tones of various musical instruments which do not yet approach the actual instruments themselves in richness and volume, we need only remember that this is the first and pilot model of a revolutionary type musical instrument, and that the years immediately

ahead will iron out the kinks, and each successive year will see superior models produced.

We need only recall, by comparison, how tinny and squeaky the early phonograph recordings devised by Edison seem compared to the records of a generation later.

In making the public announcement of the existence of the synthesizer, Gen. Sarnoff explained that he was revealing this new RCA development in its present experimental stage and before it was ready commercially, because he believed that competition can be as "stimulating in research as in manufacturing and merchandising."

"Electronics, in the race to achieve new triumphs, is run on the big track of Time on which there is room for all who would compete," he said. "There is no finish line."

Gen. Sarnoff pointed out that Dr. Olson and his associates had in effect created an electronic system capable of generating any tone produced by the human voice or any musical (*Continued on Page 52*)



some of his compositions he encouraged the creative part of the performance by allowing the performers a wide latitude of interpretations as the band players had assumed and as is sometimes done in our jazz bands of today.

Ives' father was interested in acoustical experiments such as the development of quarter-tone instruments and the securing of new effects by the way he grouped bands and choruses; he felt that only a fraction of the potential resources of acoustics were known and used by composers. Ives was interested in all of his father's activities and learned to play the drums so that he could play in his father's band. His father in turn was interested in developing his son's ability, and furthered his musical education as thoroughly and rapidly as possible, so that by the age of fourteen, he was a paid organist of the West Street Congregational Church of Danbury, and later, at Yale, he played in the orchestra and directed the choir at the Center Church in New Haven, thus paying in part for his own education, just like many other American boys. Ives' father died when he was a freshman at Yale, and so did not live to see how his son used and carried forward his experiments. Ives himself felt that his father was the one person most responsible for the direction taken by his music.

Ives was graduated in 1898 from Yale, where he had academic training in music under Horatio Parker. Upon finishing he was faced with the decision of how to earn a living. There were few musical positions available, and he had already made up his mind to follow his own paths in composing—which he probably knew would not be acceptable to the average listener—so he decided to go into the business world to earn a living, in order to be free to follow his own ideas in his creative work. He accepted a position with an insurance company in New York, and later became a partner in the Ives Merrick Insurance Co., which he and Mr. Merrick organized with immense success.

When he first went to New York, he continued his musical studies and was organist at the Central Presbyterian Church until 1902, at which time he resigned in order to devote all of his spare time to composing. He often returned on week-ends to Danbury, where he and his brother Moss would go up into the hills on camping trips. There was a close relationship between the brothers, as Moss, who later became a judge, was also interested in philosophy, wrote articles, lectured, and was author of the book "Ark and the Dove."

Danbury was in the region where Emerson, Thoreau, Hawthorne and Al-

cott had flourished a generation before, and had heightened and intensified the interest in the philosophy of Transcendentalism to such an extent that the area was literally steeped in it. Ives was deeply interested in their writing and their philosophy, which surrounded him and which exerted a great influence upon his thinking and his music. He even went so far as to write "Essays Before a Sonata", a book which was originally written to accompany and clarify his Concord Sonata but which now stands in its own right as an excellent study of the philosophy of these New Englanders.

The books of these men, the camp and revival meetings, the town bands, were all native influences and borrowed nothing from classical or European culture; for that reason many consider Ives as the first really American composer, since MacDowell, and others who preceded him, had received classical musical training in Europe and their music was definitely patterned after what they heard and learned there.

In 1908 Ives married Harmony Twichell, the daughter of a Congregational minister. She was a poet, and the marriage was a happy one because she understood the problems of the creative man. Ives used many of her poems as texts for his songs. They had one child, Edith, who is now married and living in New York.

During the years of intense activity, while building up the insurance company, Ives was turning out a prodigious amount of music, working far into the night, and it was the pursuit of two careers that was possibly responsible for the breakdown of his health.

He retired from the business world in 1930 because of a heart condition, and when in later years he was unable to see many of his closest friends because of the need for absolute quiet, Mrs. Ives shared his isolation from the world with him, and was his constant, close companion. The family spent the winters in their quiet New York home, and their summers in West Redding, Connecticut. They took several trips to England at the advice of physicians, which Ives seemed to have enjoyed; however he was always glad to get home to America, and especially to West Redding, with its familiar sights.

Although aloof in his later years because of illness, he was during his early life a man of varied interests, aware of all the current changes and new developments about him, and active in many fields which one feels helped to intensify his music. He was as daring and original in his economic and political thinking as he was in his musical thinking.

Ives did not feel that business and music were incompatible and is quoted

(Continued on Page 49)

But it is Ulanova who matters. The great ballerina, already well into her forties when the film was made, is an irresistible Juliet, girlish, eager, romantic, a trifle sad. With her artistry, the mime episodes are wholly believable and dramatically compelling and when she dances, it is pure magic. While observing all of the traditional disciplines of ballet, she manages to communicate an impression of movement freedom, of improvisation. Her body, an instrument of beauty, moves through space effortlessly in runs and leaps and turns, in patterns of delicacy and in designs which demand supreme virtuosity. Always, in action or in a moment of suspended action, her body defines balletic lines of perfect proportion and she is entirely capable of filling those movements with meaning, be they purely lyrical or implicit with drama.

"The Ballet of Romeo and Juliet," which is being presented in art theaters in America by the noted impresario, S. Hurok, is certainly worth seeing and since the score is by Prokofieff, obviously worth hearing (although the sound track may not be the best on record). Even its faults, though irksome in themselves, are not without interest for they tell us a good deal about ballet behind the Iron Curtain.

The reliance upon old-fashioned pantomime, for example, indicates that the Russians haven't yet explored dramatic movement in dance along the lines introduced by Anthony Tudor, Agnes de Mille or Jerome Robbins, let alone by any of the exponents of America's modern dance. They alternate dancing with acting, which was the usual (although not exclusively so) method employed in the Petipa ballets of the last century rather than investing dance with drama.

Indeed, it is apparent from this film and from other Soviet dance movies that Russian ballet is still the Imperial Ballet of the nineteenth century. There is no sign of Fokine's historical evolution of ballet into larger areas of expression, although the master's first experiments took place in Russia before the revolution. Presumably, there has been no dance progress as far as Russian ballet is concerned in fifty years. Ballet is handsomely preserved but seemingly, it hasn't grown, for even the new creations, such as "Romeo and Juliet", employ a vocabulary of steps and a style (perhaps broader) of movement not very different from those to be found in "The Sleeping Beauty" or "Swan Lake."

The legend of Russian ballet has made many assume that Russian ballet must be the best in the world. From films, one

(Continued on Page 57)





## **BAND**

Ed., William D. Revelli

### **MORE BAND TOURS!**

by Edwin C. Kruth

*Associate professor of music  
San Francisco State College*

ARE COLLEGE band tours educationally sound? If so, how do they benefit public school students? Of what value are they to the host communities? What do they contribute to schools, and how does the tour benefit the college student and the touring musical organizations? How can a tour best be planned, organized and executed to derive maximum benefits for all concerned?

One of the most valuable aspects of a band tour is the contact between the student in the touring group and the local school student. This contact is frequently provided by clinics following assembly concerts in the schools. These clinics should be directed by competent performers who are seniors or graduate students, thoroughly schooled in teaching techniques and in the technicalities of the specific instruments involved. Each section of the host band meets with a specialist from the touring organization to discuss technical problems and to ask questions. This clinic often serves to inspire and motivate the younger students and frequently aids in guiding them in their choice of a career. The clinic allows the college student to experience teaching situations in many schools in order to observe young musicians in terms of their personal problems, their problems on their instruments and to assist the band director in a brief period of sectional coaching which quite often serves to verify or emphasize what

*(Continued on Page 60)*

## **ORCHESTRA**

Ed., Ralph E. Rush

### **TO BUILD AN ORCHESTRA**

by Walter P. Smith

*Assistant Professor of Music  
Central Washington College  
of Education*

ANYONE SERIOUSLY studying the problem of building an orchestra soon realizes that there are many factors involved in its development. Often these factors appear insurmountable and the project of building an orchestra is given up as "impractical for our community." This need not be the case, however, as this discussion will attempt to show.

There are three basic categories under which nearly all essentials of orchestra development can be classified. All these essentials are present wherever there is a successful orchestra. The categories are: First, *desire*; Second, *know-how*; and Third, *hard work*. All three should be considered indispensable.

#### **The Desire For an Orchestra**

All individuals who have direct connection with the music program must have a strong desire to see the orchestra take its place in the curriculum as a necessary part of the entire school's cultural development. In initiating the program this obviously includes the administration as well as all members of the music staff.

No matter how much the director of music desires to have an orchestra, if the school administrators do not consider it as a necessary part of the school program, the orchestra is doomed to failure. Without the administrator's active support, the chances for obtaining adequate funds

*(Continued on Page 62)*

## **CHORAL**

Ed., George Howerton

### **CHORAL MUSIC IN COLLEGE**

by Clyde W. Holsinger

*Chairman, Dept. of Music  
Manchester College  
North Manchester, Indiana*

THE TERMS "liberal arts" and "general education" as found in frequent use by modern educators are interpreted to indicate extensive study in broad fields of knowledge (social sciences, natural sciences, and the humanities). They are intended to aid the student in becoming an effective "whole" citizen in today's society. The terms are used in contra-distinction to "professional" or "specialized" study pointing towards vocational or technical education.

The philosophers of the ages have stressed the importance of liberal education, a stress currently fostered by business and professional men, demonstrating a trend toward seeking employees prepared in the area of living rather than in that of making a living. Included in the field of the humanities is the area of music. The music program in many liberal arts colleges includes (1) music as a pursuit in the general education and culture of the non-music major and (2) music as a major professional pursuit. This dualism is by no means germane only to the field of music; however, it is one which must be considered when discussing the place of music in a liberal arts curriculum, or more specifically of choral music in the liberal arts college.

It should be understood that the above-mentioned dualism exists in most liberal arts colleges. Colleges have demonstrated that they *want* music

*(Continued on Page 42)*



FOR MANY DECADES the organ was heard principally in places of worship. This is no longer true, however, and among those responsible for the changed condition is E. Power Biggs, who has been heard for fourteen years in Sunday morning recitals over the CBS radio network and whose recordings out-sell those of any instrumentalist in Columbia Records' large gallery of artists. While not robbing the organ of any of its power in the liturgical service, Mr. Biggs has helped give it an important place in the concert hall and, through such modern mediums as recordings and radio and television, helped bring it into the living room. Thus he has made the organ music of men like Bach, Mozart, Brahms and Liszt available to almost everyone.

"While most of the pieces we hear were originally written for performance in the cathedral," says Biggs, "they were conceived first and foremost as musical works. Nobody need have to go to church if he merely wants

## Exploring the organ via radio

notes about E. Power Biggs' programs  
and other highlights of Radio and TV

by ALBERT J. ELIAS

to hear what Mendelssohn, or Franck or Bruckner composed for this great instrument."

The organ, moreover, Biggs points out, was at the very first, or some two thousands years ago, not a church instrument. Small and portable, it was played in arenas and palaces as in simple homes. And it was played at festivals, after dinners, and various other occasions. "Take Nero, for instance. Why, after his feasts he would have the little Hydraulos, or water-organ, rolled out into the great court, where it would be played for him and his distinguished guests."

Taking his cue from the early Hydraulos, Biggs recently had himself built a portable version of the ancient pipe-organ. Attached as he may be to the instrument he plays regularly for his broadcasts, the Bach-style organ in Harvard University's Busch-Reisinger Museum, he now is happy to be able to "let out all the stops" in his Cambridge parlor. And the Portative, moreover, is an organ which fits into a specially built trailer, in case he wants to take it to certain concert engagements.

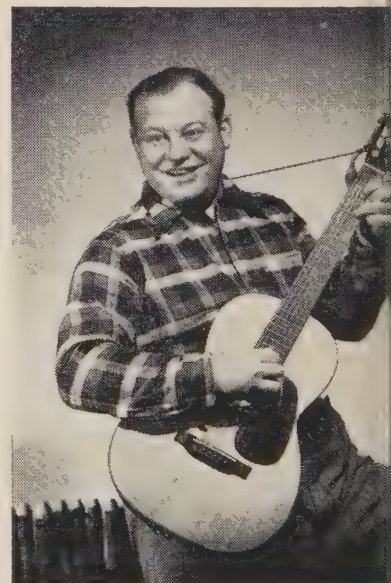
This instrument, which he played for the first time in public at the Library of Congress in 1954, is literally a portable replica of the classic organ. "We in America are just beginning to carry out the fine principle of voicing," Biggs declares in explaining how his Portative, built by Buffalo's Herman Schlicker, comes close to matching the best European organs. "Early organ builders, who naturally were European, cut and voiced the pipes without nicking the mouths. As a result," he explains, "for centuries the European organs have had a soft, mellow, articulate speech. There's a pleasant 'chiff,' (Continued on Page 39)



Alfred Drake and Doretta Morrow in "Polo," a Max Liebman production



E. Power Biggs with his Portative organ built by Herman Schlicker



Burl Ives  
"... in a dramatic rôle"



## Andante Amoroso

from Sonata in Bb, K. 281

W. A. MOZART  
edited by Nathan Broder

Musical score for "Andante Amoroso" by W. A. Mozart, from Sonata in Bb, K. 281. The score is for piano and consists of 40 measures. The key signature is B-flat major (two flats) and the time signature is 3/8. The score includes various musical notations such as dynamics (piano *p*, forte *f*, crescendo *cresc.*, decrescendo *decresc.*), articulation (trills *tr*), and fingerings (triplets *3*, slurs). The score is divided into systems, with measure numbers 9, 16, 22, 29, 35, and 40 marked at the beginning of their respective systems.



(47)

(51)

(57)

(62)

(66)

(72)



78

78

83

83

89

89

94

94

98

98

102

102

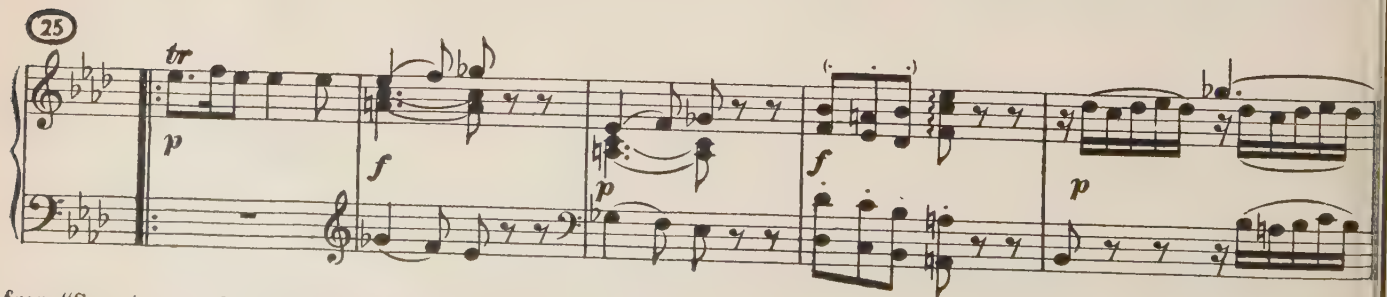
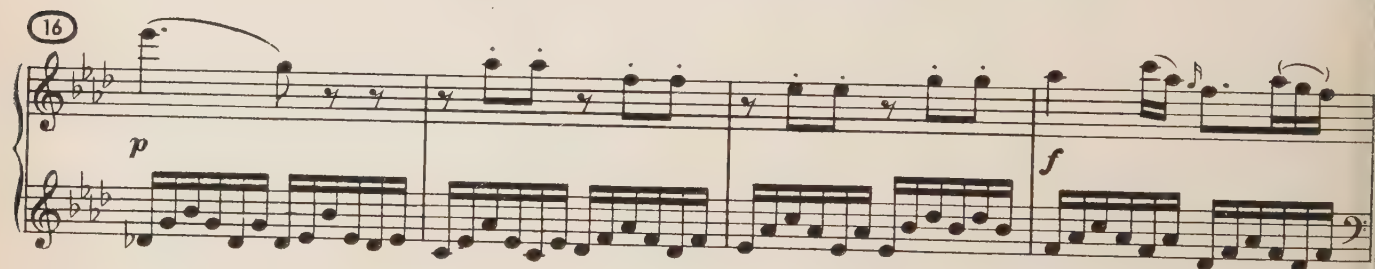
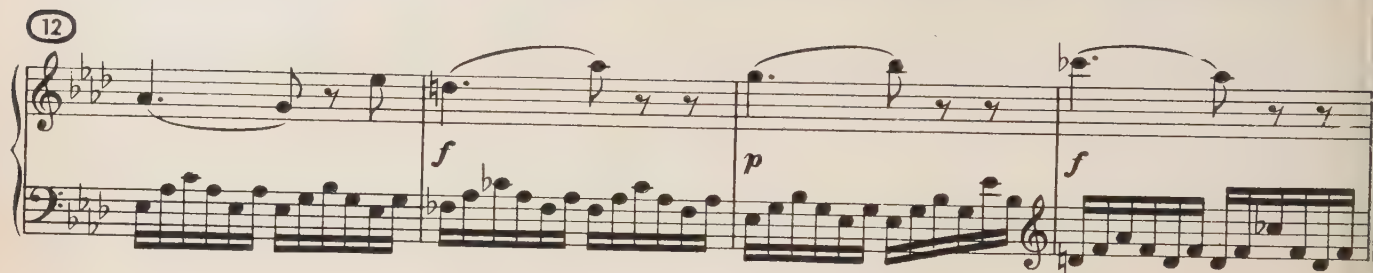
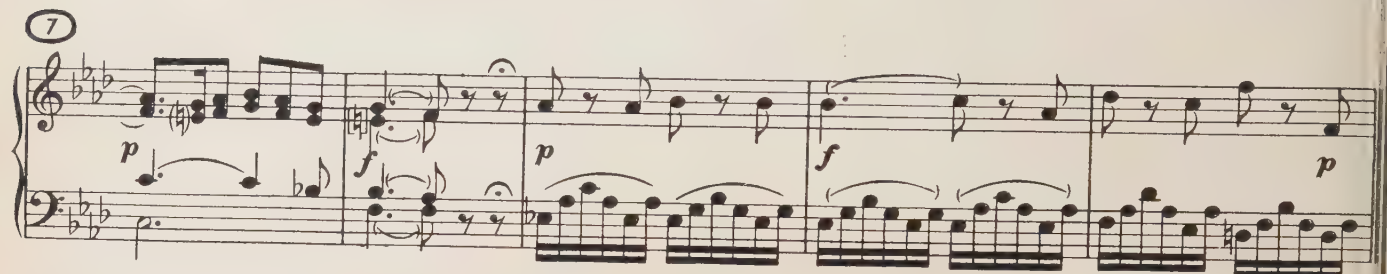


## Adagio

from Sonata in F, K. 280

W. A. MOZART

edited by Nathan Broder





30

34

39

44

48

52

56

\* B. & H. 1799:

ETUDE MAY-JUNE 1956



## Album Leaf

R. SCHUMANN, Op. 68, No. 30

Sehr Langsam  
Adagio M.M.  $\text{♩} = 72$ 

30

*p* *pp* *sf* *fp* *f* *p* *pp* *a tempo*

*meno mosso a)*

*a)*



This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a '41' in the top right corner. The second system includes dynamic markings 'fp' and 'f'. The third system has 'p' and 'f'. The fourth system has 'fp', 'meno mosso', and 'a tempo'. The fifth system has 'fp'. The sixth system has 'fp'. The notation is in a key with one flat (B-flat) and a 4/4 time signature. The page is numbered '41' in the top right corner.



Gt. Gamba 8'coup.to Sw.

**A**<sup>#</sup>(10) 00 5532 100

Sw. Soft 8' & 4' Flute

Ped. Bourdon 16'coup to Sw.

# Arioso

**Andante sostenuto**

GEORGE FREDERICK HANDEL

arr. by William Felton

**A**<sup>#</sup>(10) Gt.

The first system of musical notation for 'Arioso' is in 3/4 time. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a first ending bracket over the first two measures. The bass staff contains a harmonic accompaniment. A registration mark **A**<sup>#</sup>(10) Gt. is placed above the treble staff. A dynamic marking *p* is placed below the first measure of the treble staff. A registration mark Sw. **F** 5 is placed below the first measure of the bass staff. A pedal marking Ped. 4-1 is placed below the first measure of the bass staff.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a first ending bracket over the first two measures. The bass staff contains a harmonic accompaniment.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a first ending bracket over the first two measures. The bass staff contains a harmonic accompaniment.

Gt. add flute & diap.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with a first ending bracket over the first two measures. The bass staff contains a harmonic accompaniment. A registration mark **F**(5) is placed below the first measure of the treble staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests. A fourth finger fingering (4) is indicated in the final measure of the first staff.

Second system of musical notation, continuing the piece. It includes a variety of note values and rests. Fingering numbers 2, 4, 5, and 2 are visible above notes in the first staff.

Third system of musical notation. It begins with a key signature change to F# and a tempo/dynamics marking of *mp*. Above the first staff, the text "(6) Gt. flute & diap. off" is written. Below the first staff, there is a circled "G" with "(7)" and "Sw." written next to it. The system contains several measures of music with various note values and rests.

Fourth system of musical notation, the final system on the page. It continues the musical piece with various note values and rests. Fingering numbers 1 and 5 are visible above notes in the first staff.



Full Gt.

The first system of the musical score consists of three staves. The top staff is a single melodic line for guitar, starting with a treble clef and a key signature of one sharp (F#). It contains two measures with fingerings '1' and '3' indicated above the notes. The second staff is a grand staff (treble and bass clefs) for piano accompaniment, with a 'G(7)' chord symbol above the treble staff. The third staff is a single bass line for piano accompaniment. The system concludes with a 'Ped. 6-4' instruction.

Ped. 6-4

The second system of the musical score consists of three staves. The top staff is a single melodic line for guitar, starting with a treble clef and a key signature of one sharp (F#). It contains two measures with fingerings '1' and '3' indicated above the notes. The second staff is a grand staff (treble and bass clefs) for piano accompaniment, with a 'G(7)' chord symbol above the treble staff. The third staff is a single bass line for piano accompaniment. The system concludes with a 'Ped. 6-4' instruction.

The third system of the musical score consists of three staves. The top staff is a single melodic line for guitar, starting with a treble clef and a key signature of one sharp (F#). It contains two measures with fingerings '1' and '3' indicated above the notes. The second staff is a grand staff (treble and bass clefs) for piano accompaniment, with a 'G(7)' chord symbol above the treble staff. The third staff is a single bass line for piano accompaniment. The system concludes with a 'Ped. 6-4' instruction.

*ff poco maestoso*

The fourth system of the musical score consists of three staves. The top staff is a single melodic line for guitar, starting with a treble clef and a key signature of one sharp (F#). It contains two measures with fingerings '1' and '3' indicated above the notes. The second staff is a grand staff (treble and bass clefs) for piano accompaniment, with a 'G(7)' chord symbol above the treble staff. The third staff is a single bass line for piano accompaniment. The system concludes with a 'Ped. 6-4' instruction.

*ff*



## The Joyous Peasant

(Fröhlicher Landmann)

R. SCHUMANN, Op. 68, No. 10

Allegretto M. M. ♩ = 120

*p*  
*mf*  
*p*  
*a)*  
*f*  
*f*



## Postlude

MICHAEL BRODSKY

Calmly, with expression

Piano

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is 'Calmly, with expression'. The dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *f* (forte). The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings. The first system has a *mf* marking in the first measure, a *p* marking in the second measure, and an *mf* marking in the third measure. The second system has a *p* marking in the first measure, an *mf* marking in the second measure, and a *p* marking in the third measure. The third system has an *mf* marking in the first measure and a *p* marking in the second measure. The fourth system has a *cresc.* marking in the first measure and a *f* marking in the second measure. The score ends with a double bar line.







## Dainty Miss

ELIZABETH OLDENBURG

Waltz rhythm; legato; wrist release.

Moderato

Piano

*mp*

The first system of musical notation for 'Dainty Miss' is in 3/4 time. The treble clef staff contains a melody with a waltz rhythm, starting with a half note G4, followed by eighth notes A4-B4, and a dotted half note C5. The bass clef staff provides a harmonic accompaniment with a steady eighth-note pattern. Fingerings are indicated: 1 for the first note in the treble and 5 for the first note in the bass. A *mp* (mezzo-piano) dynamic marking is present.

The second system continues the melody and accompaniment. The treble staff features a half note G4, eighth notes A4-B4, and a dotted half note C5. The bass staff continues the eighth-note accompaniment. Fingerings are indicated: 5 for the first note in the treble and 1 for the first note in the bass. A *mp* dynamic marking is present.

The third system continues the melody and accompaniment. The treble staff features a half note G4, eighth notes A4-B4, and a dotted half note C5. The bass staff continues the eighth-note accompaniment. Fingerings are indicated: 5 for the first note in the treble and 1 for the first note in the bass. A *mf* (mezzo-forte) dynamic marking is present.

The fourth system continues the melody and accompaniment. The treble staff features a half note G4, eighth notes A4-B4, and a dotted half note C5. The bass staff continues the eighth-note accompaniment. Fingerings are indicated: 5 for the first note in the treble and 1 for the first note in the bass. A *p* (piano) dynamic marking is present.



First system of musical notation. Treble clef, key of D major (two sharps). The melody features a half note G4 with a fermata, followed by a quarter note A4, and then a half note B4 with a fermata. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Second system of musical notation. Treble clef, key of D major. The melody features a half note G4 with a fermata, followed by a quarter note A4, and then a half note B4 with a fermata. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Poco meno mosso

Third system of musical notation. Treble clef, key of D major. The melody features a half note G4 with a fermata, followed by a quarter note A4, and then a half note B4 with a fermata. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mp* (mezzo-piano) and *p* (piano). Tempo I is indicated.

Fourth system of musical notation. Treble clef, key of D major. The melody features a half note G4 with a fermata, followed by a quarter note A4, and then a half note B4 with a fermata. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mp* (mezzo-piano) and *p* (piano).

Fifth system of musical notation. Treble clef, key of D major. The melody features a half note G4 with a fermata, followed by a quarter note A4, and then a half note B4 with a fermata. The bass line consists of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *rit.* (ritardando).



## A Solo for the Cello

JESSIE L. GAYNOR

Mark the melody in the bass

PIANO

The first system of musical notation is in 4/4 time. The treble staff contains a melody of eighth notes with fingerings 5, 3, 1, 4, 2, 3, 1, 4, 2, 3. The bass staff contains a simple accompaniment of quarter notes with fingerings 2, 5, 1, 2, 3, 1, 4, 2, 1, 4, 2, 3.

The second system continues the piece. The treble staff has a melody of eighth notes with fingerings 5, 3, 1, 4, 2, 3, 1, 4, 2, 3. The bass staff has a simple accompaniment of quarter notes with fingerings 1, 5, 1, 2, 3, 1, 4, 2, 1, 4, 2, 3.

The third system continues the piece. The treble staff has a melody of eighth notes with fingerings 5, 2, 1, 4, 2, 3, 1, 4, 2, 3. The bass staff has a simple accompaniment of quarter notes with fingerings 3, 1, 3, 5, 1, 5, 2, 1, 3, 1, 3, 5.

The fourth system continues the piece. The treble staff has a melody of eighth notes with fingerings 5, 2, 1, 4, 2, 3, 1, 4, 2, 3. The bass staff has a simple accompaniment of quarter notes with fingerings 2, 1, 2, 5, 1, 5, 2, 1, 3, 1, 3, 5.

The fifth system continues the piece. The treble staff has a melody of eighth notes with fingerings 5, 2, 1, 4, 2, 3, 1, 4, 2, 3. The bass staff has a simple accompaniment of quarter notes with fingerings 2, 1, 2, 5, 1, 5, 2, 1, 3, 1, 3, 5.



(Continued from Page 22)

too, to the beginning of the tone, like the accent of a wood-wind instrument—which, after all, the organ is.”

Although the Harvard organ upon which Mr. Biggs plays is a modern instrument built in 1937, it is made according to specifications of Bach's own period and recreates as practically as possible the limpid quality of tone produced by Bach's own organ at Weimar. It improves on the latter, however, in its electrical action, which provides for steady wind pressure and more flexibility. Unlike many modern organs, its pipes are all out in the open, visible to an audience.

“I find an aloof character to the organ which would make it difficult to play down to an audience, and which should prevent an organist from mushing the music up by making it sound full of tremolos the way people are supposed to want it to sound. In manufacturing pathos, false tones and nervous changes in time, indeed, you simply produce movie-theatre music. The inherent strength of a Bach Fugue, a Mendelssohn Sonata or a Mozart Fantasia—of all organ literature, played on the right instrument—reaches out to people. Give them the best music, in the best way, and they will come to

hear it and, what's more, enjoy it.”

Although he has led his radio public through the entire organ literature of Johann Sebastian Bach—a chore which took him a year and a half of Sunday morning half-hours to perform—and of Handel, Mozart, Mendelssohn, Brahms and Hindemith, Biggs declares, “We are not within distant sight of the end of the repertoire for organ.” There is unlimited literature, first of all, he has found, in the pre-Bach period, whether that is in the music of Buxtehude and Pachelbel, or other composers whose works have lain dormant for centuries and have been brought to his attention by scholars.

One work, for instance, a Prelude by the 18th century's Ludwig Krebs, was shown to him recently by Harvard professor George Weston, who for years had the manuscript gathering dust in his closet. “Not so long ago,” Biggs points out, “only a few interested friends, gathering around the organ while you played, would have the chance to hear such a piece. But now, thanks to radio and the audience of organ fans it has helped develop, you can play it for millions.”

Enjoying digging up unpublished manuscripts of old organ music, from the 13th century on, he himself spends a good deal of time in the Library of Congress and the Harvard Library.

Also believing in the organ as a living instrument, Edward Power Biggs

has been a pioneer in getting modern composers to write for it. Many new American compositions, in fact, have received their first performance on his broadcasts, including works by Roy Harris, Charles Ives, Frederick Jacobi, Walter Piston, Alec Templeton and Virgil Thomson.

### Wagner on Tape

The rich, full sound of Kirsten Flagstad's magnificent voice can be heard by radio listeners when tapes of her recent Oslo performance of “Götterdämmerung” are played over the air. Filling the Sunday afternoon spot maintained during the winter by the New York Philharmonic-Symphony, CBS will present the first act on May 13, the second on May 20, and the third on May 27. What is to be the only hearing in the U.S. of these tapes will reveal Oiven Felstad conducting the combined forces of the Oslo Philharmonic and the Norwegian Broadcasting Orchestra, and Set Svanholm singing *Siegfried* opposite the *Brünnhilde* of the great Mme. Flagstad.

Great artists may not be abounding, but Sol Hurok, who managed to gather together thirteen of the world's stellar instrumentalists and singers for television's recent “Festival of Music,” hopes he can come up with a similar show every month or so, beginning this summer. “At any rate,” says Hurok to ETUDE readers (Continued on Page 56)

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## Here Comes the Bride

by Alexander McCurdy

**J**UNE, the month of roses, will be upon us before we know it, and, as any choirmaster knows, June brings weddings. Lots of them, in fact.

There is one part of this prospect to which no experienced choirmaster looks forward with relish. That is the time when the bride, bride's mother, father, aunts, uncles, bridesmaids and other interested observers begin to come forward with suggestions on music for the wedding.

The feeling is general (I share it myself) that on her wedding-day the bride should have the final say in all details of the wedding ceremony. On the other hand, this sometimes reduces us to the alternatives of refusing to play some composition which the bride has set her heart upon, or of performing something which we feel to be in bad taste, and altogether inappropriate to a church service.

In some churches, the Roman Catholic in particular, there are no ifs, ands or buts; certain music cannot be played or sung in church. It is true that individual archbishops have wide discretionary powers, hence the rule is enforced more strictly in some localities than in others. Generally speaking, however, only music which conforms rather faithfully to the Roman canon may be performed in church.

Among Protestant denominations, usage varies widely, some being almost as strict as the Roman, others permitting even a juke-box tune to be performed if the bride wants to have it.

The advantage of having rules and precedents for guidance is that it relieves the choirmaster of the unpleasant duty of informing the bride that her musical selections are inappropriate or in poor taste.

Efforts to establish standards for wedding music have been made among the Protestants in recent years. Reference has been made here to the work of Dean Malloch of the

Protestant Episcopal Cathedral in Fresno, California. In co-operation with the local chapter of the American Guild of Organists, and other interested persons, he drew up a massive list of music suitable to be played and sung at weddings. The list, published in this space some time ago, was a formidable document, offering wide-ranging choice of selections.

This year, as a special project, the Milwaukee chapter of the American Guild of Organists sponsored a program of wedding music arranged by Dr. Eunice Bonow. The performance offered three wedding services, each with a short pre-recital, a solo, processional and recessional. For this program there were three brides, attendants, flowers, ministers and all other accoutrements.

The church in which the program took place is a large one, and there was much interest shown by the large congregation. It was an admirable idea, and it seems certain that the music for weddings in Milwaukee hereafter will be better than ever.

A recurring argument centers about wedding marches. Some brides feel they are not properly married without the March from "Lohengrin" and the Mendelssohn Wedding March. If that is the case, and the church will allow it, let us play these marches with all the skill at our command. They can be made to sound superb if we will take the trouble to do it.

The fact that one is from an opera and the other from incidental music to a Shakespeare play is somewhat meaningless today, since by traditions of long standing they are associated with the wedding service. These are by no means isolated examples of music, once secular, which through the years has taken on a sacred character. There are hymns which have found their way into our hymnals, and which through the years have come to mean a great deal to many

people, whose antecedents, musically speaking, would not bear too close scrutiny.

If the bride does not hold out for Wagner and Mendelssohn, there are many fine and less over-worked numbers to take their place.

Bach's *Aria*, Purcell's *Trumpet Tune*, Sowerby's *Wedding Processional* are all dignified and appropriate. If the bride would like a Bach *Prelude and Fugue*, there is no lack of these. Sometimes a simple hymn-tune is requested, *Praise, My Soul, the King of Heaven* being a particular favorite.

For the recessional, a brilliant toccata or toccata-like composition is appropriate and effective. Examples readily occurring to mind are the *Toccat*a from the Widor Fifth Symphony, and Mulet's *Tu es Petrus*.

Perhaps the most difficult single item to agree upon is the music which is to be sung. Most organists groan when called upon to play for singers doing love-songs which would get by in vaudeville or a smoke-filled night club, but which are utterly out of place in a church service.

Selection of such seems all the more unnecessary when there are available such lovely vocal pieces as the Dvořák "Biblical Songs," *I Will Sing Thee Songs of Gladness* and *God Is My Shepherd* in particular; Bach's *When Thou Art Near* and *Sheep May Safely Graze*; or one of the many fine settings of *O Perfect Love*.

The pre-wedding recital can establish the appropriate mood of dignity and solemnity if the organist utilizes the many fine works in the repertory. Bach's *Jesu, Joy of Man's Desiring*, *Let Us All Be Joyful* and similar works are effective at this point. Other appropriate numbers are *Lo, How a Rose E'er Blooming* by Brahms, Peeters' *Aria*, Seth Bingham's *Primavera* and Richard Purvis' *Pastorale*. These are admirably suitable if well (Continued on Page 48)



... personal impressions of a great artist

by HAROLD BERKLEY



# Concerning David Oistrakh

PRIOR TO November 23, 1955, it had been many years since my eyes had filled and overflowed at a concert. Not since the mid-nineteen-twenties, when I heard Elena Gerhardt give a program of Schubert songs. But the tears came while I was hearing Oistrakh and his pianist, Yampolsky, play the Adagio of the Brahms D minor Sonata last November. The perfect tone, the tender phrasing, and the genuine simplicity with which they played the transition passage between the first and second parts of the movement were unforgettably beautiful.

Even if not so poignantly moving, the playing of the other movements of this Sonata was musically on a par with the Adagio. The first movement was intensely human in expression, glowing with warmth—but never flaming. Far too often soloists try to bring to the surface the warmth innate in Brahms' music. In doing so they defeat their purpose, for the enkindling warmth of Brahms is never on the surface, but glows like a red-hot coal deep in the heart of the music. This quality Oistrakh understands, for he brought life and meaning to the music without ever striving for them. The mystical third movement was played with a wealth of subdued tone colors that created a mood impossible to describe. And the Finale was played, for once, not at break-neck speed. The strong rhythm of the opening theme, and its development, contrasted sharply with the subtle phrasing of the second theme.

Altogether it was a memorable performance—the finest performance of a Brahms Sonata I have ever heard.

But Brahms is not the only composer Oistrakh can play superbly—he seems equally at home in any style. The same program opened with the Leclair Sonata in D major, and it was played with truly Gallic grace and charm. The infectious rhythm of the Tambourin recalled the playing of Kreisler and Thibaud when in their prime. Later in the program came the second Sonata by Prokofieff, and in technique, tone, musicianship and style the playing of it was beyond criticism. Still another style was represented on this program—the impressionistic "Fountain of Arethusa" by Szymanowski. It was most imaginatively played, its chiaroscuro being well-nigh perfectly brought out, and gave further evidence of the great variety of tone colors Oistrakh has at his command.

But one did not need to wait until the 23rd of November to get the measure of the man: his artistic stature was almost fully evident in his first recital, on November the 20th. Opening with the Beethoven D major Sonata, he was quite obviously nervous in the first movement, and the playing was stiff and rather dry. But the nervousness lasted no longer than the first movement, and the Variations were played with a flexible elegance that bespoke a mind and body in perfect harmony and control. The rugged, fiery treatment of the dramatic third Variation foreshadowed the color and emotional power which

animated the first Sonata of Prokofieff, the next number of the program. The playing of this Sonata was a moving example of what ensemble playing can be. The tone colors of the violin and piano so nearly matched each other that there were moments when it was difficult to tell which instrument was carrying the melodic line. This was especially true of the running pianissimo passages in the third movement. These passages, which move from one instrument to the other without any break, sounded as though they were being played by a single instrument. Mr. Oistrakh is peculiarly fortunate in having Vladimir Yampolsky as his collaborator at the piano.

Following the Intermission in this recital came the "Devil's Thrill" Sonata by Tartini, in the Kreisler version. It was by far the finest playing of the Sonata that I have heard since Kreisler was playing it at his best. There were breadth, dignity, and a noble sadness in the slow sections, and an abounding virility in the Allegro sections. The short trills in the first Allegro sparkled like diamonds, and the long accompanied trills in the second part were played with the utmost ease and without any lowering of the prevailing beautiful tone quality. As for the fiendishly difficult Cadenza, it sounded technically easy and musically alive and compelling.

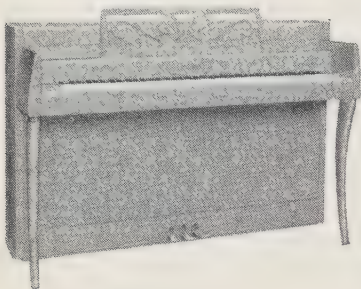
For more than two decades the violinistic ideal in this country has tended towards an impersonal, "dead-  
(Continued on Page 49)



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## CHORAL MUSIC IN COLLEGE

(Continued on Page 21)

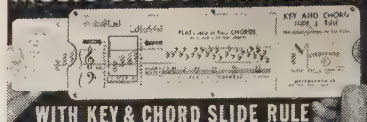
and have emphasized the value of music in the liberal arts curriculum. They have established curricula for the music major in the field of liberal arts, and have provided musical experience for those whose major emphasis is elsewhere. They have provided also a curriculum in the field of music itself which leads towards a professional or vocational pursuit such as teaching or performance, but at the same time they have insisted that the person who chooses this "special" field must also study the minimum core curriculum in areas other than music. Choral music, as a segment of the field of music, occupies a similar position to that of its parent field, fulfilling a variety of needs in the curriculum and outside as well.

The choral program is unique in that it has no prerequisite demand such as the purchase of an instrument and the contingent instruction necessary for its proper use. Given a normal physiological vocal structure and the intelligence necessary to pursue work of college calibre, there is no person who cannot gain from experience in a vocal group. It is therefore the responsibility of the choral program to provide some musical group which will accept all persons desiring choral experience—possibly a large unselective choral society or choral union open to all comers regardless of vocal and/or musical facility. The proof of the soundness of this procedure is frequently evident after an experience in which all have co-operated to achieve a common goal, possibly a performance. In one specific case a boy took part in a performance of "The Messiah." The director knew that from the viewpoint of professional standards, the boy was not qualified to participate in the performance because he was not able to sing his own part or, for that matter, any part. Yet after the performance the boy stated that this was a highly meaningful experience for him and that through it he had gained a deeper appreciation for music of a more serious nature. Obviously the choral program was fulfilling one of its aims, namely, music for the nonspecialist.

There are numerous students whose major emphasis is outside the music field but whose facility in performance is such that were they relegated only to the large group, they would probably become bored and disinterested. Many colleges satisfy these students by providing a selective choral group, with demands near their level of advancement. This may be a top performing group such as a mixed choir, often an a cappella choir, or a group with some

(Continued on Page 58)

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# Studio forum



## TEACHER'S ROUNDTABLE

Maurice Dumesnil

### THE PROBLEM OF EMBELLISHMENTS

*I wonder if you would help me clear up the problem of embellishments and the proper way to play them. I have been reading all the books I can obtain; but unless I am misinterpreting, there seem to be various opinions on the exact performance of each. So, will you be so kind as to explain about the trill; what to do when it is directly over the note, when after the note, etc. And what about changes in the text itself?*

*I gather the trill can be either on the lower or the upper note, depending on when the composer lived. What is the present day usage? Thank you very much.*

C. A. J.—New Jersey

The problem of embellishments is one for which there is no absolute solution. If you look at different editions of the same work, you will find that they are treated differently according to the personal opinion of the editor.

Let us take, for instance, Bach's "Clavicord". Compare the editions of Czerny, Czerny's as revised by Griepenkerl and Roystsch, Busoni, Wouters, Ferté, and others. You will notice how widely viewpoints can differ. Still each interpretation is based upon a solid, logical background. Not only do the embellishments vary as to location and

Ex. 1



character, but often the text itself shows important differences. One striking example is the Fugue in C-sharp major,

(Continued on Page 46)

## VIOLIN QUESTIONS

Harold Berkley

### Viola Study Material

D. A. E. P., Ontario. As you do not say how far advanced you are on the viola, it is difficult for me to suggest study material; but I think, from your letter, that you can play the Kreutzer Studies on the viola. So why not tackle them on the viola? And follow them with the Fiorillo and Rode Caprices, both of which have been arranged for the viola. When you can play the Rode Caprices on the viola in tempo, with technical accuracy and musical expression, you can consider yourself a good viola player. Another book you should have, and work on consistently, is the volume of six Suites for solo cello, transcribed for viola by Louis Svečenski. For solos with piano accompaniment, I think you would enjoy the "Passacaglia" by Rebecca Clarke; Spanish Dance No. 2 by Granados, arr. by Katims; the cello Sonata in G minor by Handel, also transcribed for viola by Katims; Soliloquy and Dance, by Roy Harris. There is a very great deal of good music available for viola nowadays.

### Appraisal Suggested

M. R. B., Colorado. A genuine Petrus (son of Andreas) Guarnierius violin could be worth as much as \$10,000.00 if in first-class condition. But the transcription you give of the label in your violin does not look right to me. Before you try to sell your violin you should have it appraised by a nationally-known expert, to make sure it is what it seems to be. I would suggest that you get in touch with Mr. Rembert Wurlitzer, 120 West 42nd Street, New York City; or with Wm. Lewis & Son, 30 East Adams Street, Chicago 3, Illinois.

THE END

## ORGAN AND CHOIR QUESTIONS

Frederick Phillips

*Q. I am a mediocre pianist, and get much enjoyment out of playing the small organ at the Sunday services in our small church. I am interested in becoming a real organist, and there are several things that puzzle me. How and why are hymns classified in the metrical index? Is it possible for anyone to thus classify hymns upon first hearing them? What does "2E" and "2D" Consonata mean?*

H. R. K.—N. S.

A. The "meter" of hymns is classified by the number or syllables to a line and the number of lines to a verse. The Long Meter (L. M.) is made up of 4 lines, each having 8 syllables; check with the "Long Meter Doxology" for an example. The Common Meter (C. M.) has 4 lines to the verse, the 1st and 3rd lines being 8 syllables, and the 2nd and 4th, 6 syllables each. The Short Meter (S. M.) has 6 syllables to the 1st and 2nd lines, 8 to the 3rd and 6 to the 4th. These are the most commonly used meters, and are frequently doubled to make an 8 line verse, and would then be called Long Meter Double (L. M. D.); Common Meter Double (C. M. D.); Short Meter Double (S. M. D.). Most of the other meters are indicated by figures, such as 8787, meaning the 1st line has 8 syllables, the 2nd line 7, the 3rd line 8 and the 4th line 7. This principle is carried out in all the numbering over the hymns and in the metrical index. One of the purposes is to enable one to select another tune than the one ordinarily given to any desired hymn—anything in the same meter could be used. You will understand from the above that it is very easy to determine the meter of any hymn either by seeing, or

(Continued on Page 59)



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# the ACCORDION

by Theresa Costello

## THE ACCORDION IN SCHOOL MUSIC

SINCE CONDUCTING this column, I have had many inquiries as to why the accordion is not included in more of the school music programs. While there are some schools and symphonic organizations that have fully understood and appreciated the instrument enough to include it in their programs, there are many who have not done this simply because they apparently do not understand the full potentialities of the instrument.

This problem has been thoroughly discussed and efforts have been made towards clarifying the situation and bringing about a better understanding of the true value of the accordion. To this end, Mr. Clarke Fortner, formerly on the faculty of the National Music Camp at Interlochen has written a most illuminating paper which we here reproduce in part.

The modern piano accordion has been adopted by leading symphony orchestras, both as a member instrument and for solo performances with orchestral accompaniment. It has been accepted as a serious medium by quite a number of colleges, universities and conservatories, by the National Music Camp at Interlochen, Michigan, and by a great many famous composers who are currently devoting their talents to the composition of a wide range of serious works, written specifically for the instrument. It has been adopted as their "favorite" instrument by many countries such as France, Italy, Spain, Germany, Belgium, Holland, Sweden, Denmark, Great Britain, Australia and South Africa. Only in the American public and high school music departments has the accordion been almost completely ignored, at least up to this time.

Our school systems have not yet recognized the accordion for what it actually is—one of the most complete and versatile musical instruments of all time, a lifelong instrument that

commands the respect and love of almost every American from 7 to 70. It is the one musical instrument that will be played and enjoyed long after the school years are ended. All his life, the child who learns to play the accordion will benefit by the training received and from his ability to express himself through music of his own choosing and creation.

The tragic weakness of most school music programs is the number of music students who abandon musical activity after graduation because their instruments are not suited to solo playing and they have little or no opportunity for group playing. While this condition cannot be completely eliminated, it can be relieved through greater emphasis on an instrument such as the accordion which lends itself to lifetime service. Fully recognized by musicologists as a serious as well as a fascinating medium of musical expression, the accordion is a home instrument, a party instrument, a solo instrument and an ensemble instrument—all in one. It is also the most logical and practical member of the musical instrument family for use in the schools as a basic medium for musical training.

As everyone knows, the accordion is made up of two separate and distinct parts—the treble and the bass. The treble side utilizes a regular piano type keyboard, but it is played much like the organ for a tone is sustained only as long as the key remains depressed. In the past, it has been generally recognized that the piano keyboard offered the greatest possible opportunity for the "hear-see-do" approach to musical training. But it is a very difficult undertaking to assemble the number of pianos required for class piano instruction in the school room. On the other hand, most parents are happy to buy and provide an accordion for their child and it can be transported to the school room for use there.

In the case of the accordion, the instrument not only has a piano keyboard, but a bass keyboard as well.



The bass system utilized was invented by Wheatstone, the English physicist, and is without question one of the most remarkable developments in the whole history of musical instruments. It comprises a system of buttons, ranging from 12 to 120, depending upon the instrument chosen, buttons which not only produce single bass tones, but complete major, minor, dominant seventh and diminished chords as well. To learn to play the basses is no more difficult than to learn the touch system on the type-writer. Yet, while learning the basses, the student automatically learns *all* the basic fundamentals of harmony and analysis, including chord and key relationship.

The accordion is the easiest of all musical instruments to learn to play in an acceptable fashion. True, to become an artist, requires as much time and study as any other instrument, but it is not the function of the public and high school systems to produce artists. It is their function to teach those subjects that will provide a basis for any career upon which a graduate may determine, or at least provide the recipient of the training with the elements needed to build character and to make possible the maximum enjoyment of life after school days are finished. Unfortunately, many music educators shrink from the accordion simply because they don't understand the instrument, have given no thought to its place in the scheme of things, or simply follow the beaten path of their predecessors.

Many thousands of school children already play the accordion. Are not these children entitled to participation in public and high school music programs? For those who do not already play, the accordion is easy to teach. It can be taught successfully by any experienced music teacher and without special training. Many excellent methods of instruction are available today, and a wealth of material has been published for accordion class work and ensembles. [See April ETUDE] Such publications are so self-explanatory that it is easy for any qualified music teacher to teach the accordion even though he doesn't play or has had no specific training on this particular instrument.

Great utility and flexibility make the accordion adaptable to a wide range of uses. It is extremely practical in the school band where it can

be used as a substitute for any number of other, less popular instruments. As long ago as 1938, a section of 12 accordions was utilized in a National High School Band at the National Music Camp, Interlochen, Michigan. It has also been used with great success in the school orchestra, in strictly accordion groups or special ensembles of mixed instrumentation. It is an incomparable instrument in that it is a complete unit, equally satisfactory when played as a solo instrument, with or without accompaniment.

Why should there be further delay in the introduction of this fascinating

musical instrument into the school program? The inclusion of the accordion in your band or orchestra will add tone color and distinction and at the same time, provide a musical opportunity for many more students. An all-accordion orchestra is an exciting musical adventure that will bring new fame to your community and provide advantages to the members that will endure for a lifetime. When accordions are made a part of your school's activities, you will follow the example of some of the world's most distinguished schools and symphonic organizations.

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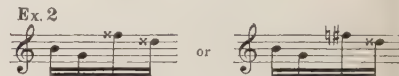
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## TEACHER'S ROUNDTABLE

(Continued from Page 43)

no. 3, first volume of the Clavicord. Should a certain F-sharp be double-sharp? Or vice-versa? At M. 3 (Ex. 1), the first F-sharp in the right hand; is it followed by two F double sharps, and then, on the last beat, does it remain double sharp or return to the single sharp? Editions differ. Then at measure 21,



fourth beat right hand: should we play F and D both double sharp, when the Urtext of the Bach Gesellschaft gives F-sharp and D double sharp, with a diminished third? Also, in Naegeli's edition this last D double sharp is not tied to the one in the next measure, whereas in the Simrock and Czerny editions . . . it is!



As for the embellishments: let's take a look at the beautiful Prelude in C-sharp minor, no. 4, first volume. Most editions indicate a great deal of ornamentation. Still, originally this Prelude carried no ornamentation or embellishments of any kind. Beyond any doubt, the latter were added later on and the fact that most of them were approved by Kirnberger and Altnikol gives them an appearance of authenticity. In his edition of the Clavicord however, Armand Ferté prefers to re-establish the original version which can never be questioned. And throughout the forty-eight Preludes and Fugues, he makes it a rule to present various editors' viewpoints, finally stating his own and giving the reason why.

Camille Saint-Saëns, an expert in the matter of ornamentation, was probably right when he said that after all, it matters little how one interprets ornamentation, for in the time of the old masters it did not have the importance one gives it today and it is likely that they, themselves, varied greatly from one performance of their own works to the next.

According to tradition, the trill in the old masters ought to start on the upper note. Well and good, in many cases. But there are exceptions! How is one to judge? Here's where our sense of hearing comes into play. It should tell us what is right, and recognize it from what is wrong. This I consider as the ultimate factor. And always remember that Bach, specifically, left his texts entirely unmarked,



which gives us full freedom to exercise our own judgment.

If you wish to make a thorough study of embellishments, I would recommend Willi Apel's Harvard Dictionary of Music, published by the Harvard Press. In a condensed, practical form, there is also the Teaching Pamphlet no. 5, "Ornamentation in music for the keyboard" published by Clayton F. Summy. And last but not least, why not read Ph. Em. Bach's "Essay on the true Art of playing Keyboard Instruments" translated by W. J. Mitchell (W. W. Norton)?

DICTION IN SINGING

(Continued from Page 14)

other words interpretation of text by other than musical tones is not singing. The emphasis therefore is upon musical tones and this emphasis embodies the secret, if there be one, of good diction.

A singer whose voice is marred by throatiness, nasality, or breathiness, or is constricted, forced, raspy, or wobbly, cannot be credited with producing musical tones. Since the presence of these defects acts as a barrier and impedes clear diction, it follows that in the process of eliminating them the impediments to good diction are simultaneously being removed, thus obviating the need for special diction instruction.

Nearly all basic training in vocal emission is based upon the vowels. But unless it is based on the purity of the vowels it inescapably leads to one or another, or more, of the vocal defects mentioned and bad diction. Very few teachers and singers, however, have a comprehensive conception of what the phrase connotes. A pure vowel is not only one that is unadulterated by the sound of another vowel. It is not enough that an AH should sound as the AH in father, an AY as in paid, an EE as in teeth, an OH as in note, and an OO as in move. This is only relative purity. There must be absolute purity. All vowels, long and short, and diphthongs, must be without a trace of the throatiness and pressure of the guttural G quality, the adenoid twang of the nasal N, the breathiness of HAH, the hardness of forcing, the choking effect of constriction, without a hint of raspiness and the wavelike reiteration of the tremolo. Consonants look after themselves if not exaggerated.

This system of vocal emission, employed with conspicuous success by all the great masters of vocal production, being the kind of two-in-one process it is, will, in due time, not only assure a free, clear, resonant, musically-toned, velluto voice so essential to good singing, but also, simultaneously, clarity of diction, without the Nemesis of vocal injury.

THE END



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## WORLD OF MUSIC

(Continued from Page 7)

The Twenty-fourth Annual Bach Festival will be held at Baldwin-Wallace College, May 25 and 26. "The Art of the Fugue" will be the principal orchestral work on the programs, and The Passion According to St. John will be the featured choral work. Included on the planning committee is Mrs. Albert Riemenschneider whose husband, the late Dr. Albert Riemenschneider, directed the festival at Baldwin-Wallace for many years.

The Berkley Summer Music School will open its sixth season at Bridgton Academy, North Bridgton, Maine, on July 9. Under the direction of Harold and Marion Berkley the school will run for six weeks and the program will include evening concerts by the faculty members and guests.

A conductor's workshop, supervised by Elaine Brown, director of the Singing City project of Fellowship House in Philadelphia, will be held August 19 to September 2 at Fellowship House Farm in the country about 30 miles from Philadelphia. Mrs. Brown, director of choral activities at Temple University, Philadelphia, is an outstanding choral conductor.

### COMPETITIONS

(For details, write to sponsor listed)

Artists' Advisory Council Competition for a major orchestral composition. Award of \$1,000 and performance (if merited) by the Chicago Symphony Orchestra. Closing date December 1, 1956. Details from Mrs. William Cowen, president, Artists' Advisory Council, Room 201, 55 East Washington, Chicago, Illinois.

The Drexel Competition for composers of choral music, under auspices of the Beta Chapter of Pi Nu Epsilon, honorary music fraternity at Drexel Institute of Technology in Philadelphia. Winning compositions to be published by Theodore Presser Company. Closing date September 1, 1956. Details from Department of Music, Drexel Institute of Technology, 32nd and Chestnut Streets, Philadelphia 4, Pennsylvania.

### Excuse us, please

ETUDE regrets that due to difficulties entirely beyond its control, the mailing date of the April issue was delayed about two weeks. The bindery strike, which caused the delay, has now been settled and we have no reason to anticipate any further delays.

The Editor

## LEARNING TO LEARN BACH

(Continued from Page 14)

from which it moves forward again. This also exists in Bach, but not to the same extent. Bach gives us a less absolute sense of harmonic mold—which is logical enough, since his lines move more independently towards or away from harmonic points according to their own individual shapes. Still, the focal points exist (implied in each line, and fully stated when the lines are combined), and they must be recognized.

"We have scrutinized the line for its rhythmic pattern, and we have examined the line's melody in terms of its movement, its personal rhythm, and its harmonic implications. When all of these points are clear, we are ready to combine the lines integrating the rhythmic, melodic, and harmonic elements which have thus far been studied separately. Still bearing in mind that one of our ultimate musical effects is a combination of single lines, we try to make this integration as complete as possible. In playing Bach, the focal points of harmony within a short phrase should rarely be highly emphasized—as one may in a short phrase of a Chopin Nocturne; they must be integrated with the rhythmic and intervallic movement of each line.

"In suggesting this detailed analysis of the integral elements of each line, I present one aspect of the elements of performance. For I maintain that performance, when practiced as a true art and not as a stage activity, deals with building a structure of sounds, shapes, and meanings. To achieve a construction, the performer must know what his materials are; to do this, he must have previously analyzed them into their component parts. Hence, I believe that careful analysis is one of the great keys to understanding the riches of Bach. Know what your component elements are—see them clearly—be able to point to them, to name them. Only then can one put them together again, deciding what to do with them, interpreting them. Careful analysis is helpful in all schools of music, as the clearest approach to style. The term *style* is too often a vague thing.

Try to describe the style of Brahms, for instance, and you will at first find yourself floundering among adjectives of mood and feeling.

"In approaching Bach, we must further remember that he wrote with much less specific instrumental color, or texture, than did any of the later composers. In his time, instrumental color was relatively unimportant. Bach, for instance, composed three violin sonatas which he later transcribed as keyboard sonatas—to be played on a *clavier* which, at that time, meant any keyboard instrument. Organ, clavichord, harpsichord (and later piano) were all covered by the term *clavier*. And the same works could be played on all, without great insistence on individual instrumental color, even though such individualities existed. The organ, for instance, was capable of sustained tone; harpsichord tone was produced by the plucking action of a jack on a string; the clavichord produced a singing tone by the pressing against the string of a tangent. The same piece of music was played on all these instruments. Instrumental color as we use the term—specific sonorities resulting from the nature of the instrument itself, apart from the music or its interpretation—was not as important to Bach, as, for instance, to Chopin or Debussy. Hence, we also should not insist on playing Bach only on the harpsichord, for instance. Don't seek to interpolate Chopinesque pianistic effects into the music of Bach, or, on the other hand, to imitate in a simplified way the effects of earlier instruments.

"Bach's music becomes clearer and more enjoyable when one can understand his language, his materials, and his structures. For this reason, I recommend close analysis of essential elements. This alone will not insure great interpretation; but it will clarify for the student what he is to interpret, which will in turn clarify how he feels about the section or work. That is why I believe it is important to learn how to learn Bach." THE END

### HERE COMES THE BRIDE

(Continued from Page 40)

played. It seems to me that, with all the wealth of material in the repertoire which is beautiful and appropriate to the wedding service, we ourselves are to blame if we allow the musical standards to sink to a commonplace level. The music will sound perfunctory if we select it and play it in a perfunctory manner.

The main thing is to retain interest and enthusiasm. We don't have to precipitate a crisis in the name of art for art's sake, or stage a running battle with the bride, the bride's mother, or the wedding consultant. If we are enthusiastic about fine music, and can make it sound well in performance, others will be enthusiastic about it, too.



## CONCERNING DAVID OISTRAKH

(Continued from Page 41)

pan" technical perfection, with the meaning and message of the music taking a back seat—very often far to the rear. We may hope that the influence of Mr. Oistrakh's playing will lead the prevailing taste to demand that technique again become the servant of musical expression.

At the Pension Fund Concert of the Philharmonic-Symphony Society of New York, Mr. Oistrakh played three concerti: the A major Mozart, the Brahms and the Tchaikovsky. Some who heard the concert criticized the Mozart as not being elegant enough, an opinion with which I heartily disagree. Mozart's music is never lady-like: it is often extremely masculine in its vigor, and often childlike—but never *childish*—in its delicacy and insouciance. That is how Oistrakh played it: Vigorously when the music demanded vigor, delicately and with the utmost charm in the lighter passages. The slow movement was played with a beautifully singing tone and superb phrasing, and much more subtlety of phrasing than it usually receives.

The Brahms Concerto was eminent music-making of an entirely different style. Almost from the first entrance of the solo violin it was evident that Ois-

trakh's conception of the concerto was made of long sweeping lines, in which no detail—however highly finished—would assume a greater importance than was its due in the building of the long line. His shaping of phrase was masterly and his building of a climax superb in conception. For me, however, the conception was not always realized in sound, for the reason that the tone of his violin was not quite big enough to carry out his intentions and ideals. It is doubtful if the violin exists that would give this artist all he needs of volume and intensity, coupled with the exquisite quality of his present instrument.

From the foregoing comments it will be gathered that I was impressed by Mr. Oistrakh's playing. I was more than impressed, I was convinced that it was the greatest violin artistry I had heard in twenty years or more. He has a phenomenal technique, which, however, is never displayed for its own sake; a supremely beautiful tone which is capable of taking on a wide palette of colors; an impeccable musical taste; and a sense of style unsurpassed by any violinist now concertizing. All this adds up to an artist of great stature—and this David Oistrakh undeniably is. THE END

## CHARLES E. IVES

(Continued from Page 20)

as having this to say about his own situation: "My business experience revealed life to me in many aspects that I might otherwise have missed. To an insurance man there is an average man and he is humanity. In business one sees tragedy, nobility, meanness, high aims, low aims, bright hopes, faint hopes, great ideals, no ideals . . . it is my experience that there is more open mindedness and willingness to learn the premises underlying a new and unfamiliar thing before condemning it, in the world of business, than in music. You cannot set art off in a corner and hope for it to have vitality, reality and substance. My work in music helped my business and my work in business helped my music."

He was ahead of his time in economic thinking as far as insurance was concerned, as he was instrumental in developing the idea of fitting the insurance plan to meet the individual man's needs and to make it possible for people of small income to obtain it. He also organized a school for training the agents of his company wherein they were educated to the possibilities of insurance, as well as the psychology of selling and the initiative of discerning ways in which to serve their clients. Underneath all of this effort and activity was Ives' own concern for the "little man" and

his need for economic security, which Ives tried to help him obtain through insurance and estate planning. The ideas presented at the training school were original with Ives, and are now widely used by insurance companies.

The following excerpts from a long article and papers, written by Ives during the First World War, indicate how advanced were his political ideas:

"A People's World Union or call it the United States of the World under whose constitution each country will be free to work out for itself its own problems in a fair open-minded 'will of the people way.'

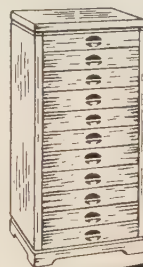
"No country shall try by force to capture another country; no country shall join another country unless it shall be by the open, fair and direct will of all the people of all countries concerned; no country shall try to force on any country any economic, political plan system or ism.

"Under the Peoples World Nations there shall be in place of national armies throughout the world a Peoples World National Army Police Force. Its principal duty will be to stop all criminal acts in any country.

"Now there is one thing for Americans in these United States to get up and do  
(Continued on Page 57)

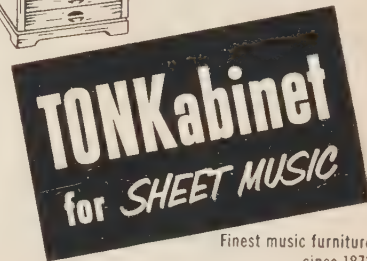


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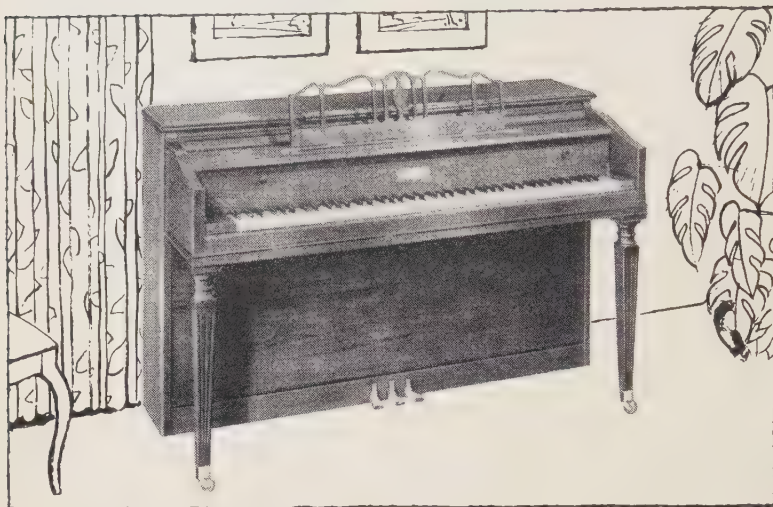
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## STUDENT PIANIST

(Continued from Page 16)

Indeed, all piano composers of the time, Chopin, Brahms, Grieg, along with Schumann, Liszt, and others, made full and constant use of the expressive and technical capacities of their instrument, now come of age.

We still receive gratefully the benefits of our heritage from the age of keyboard wizardry. In fact, it is doubtful that we have fully recovered from the impact of this music. Our concert halls still resound with 19th century virtuoso items, and most conservatories and schools of music still test their students' performance abilities by requiring that a major portion of the examination programs represent the age of the titans of the piano.

We can rejoice in the rich piano literature of the 19th century. However, most of us have been so subdued by it that we have also accepted, lock, stock and barrel, many of the more whimsical features of that century. One of these is the habit of evaluating all music in terms of the nature of 19th century music. This was understandable in the 19th century, but hard to justify now. It is not without interest to note that when Carl Czerny in 1839 published his edition of Bach's '48' he based his revisions not on an exhaustive study of Baroque performance practice, but rather on: 1. A consideration of the unmistakable character of each movement; 2. Memory of Beethoven's manner of playing many of the fugues; 3. Thirty years of study of the work. The result, net and gross, was a romantic interpretation rather than a restoration of Bach. Czerny was guilty of no singular wrongdoing here, for it has been characteristic of each stylistic period in the history of music to recast earlier works, so long as there was any interest in them. Palestrina's high Renaissance a cappella masses were being performed with all the trappings of the early Baroque continuo style, not very long after his death. Mozart's accompaniments to Handel's "Messiah" are, musically, of a high order, but stylistically out of step.

The error was not Czerny's, but ours, as we continue complacently to accept his highly colored interpretation 117 years after its birth. For the truth of the matter is that most of the popular modern editions are based on his. Connected with this is our inheritance from the 19th century of a total indifference to the various Baroque keyboard instruments. Examine the title page of your own copy of Bach's '48'. Likely as not it will advertise the "Well-Tempered Clavichord." It is certain that anyone who has given his approval to such a



misnomer has never tried to perform such preludes as the D major, and B-flat major from Book I on that intimate household instrument of the 18th century. Correctly translated, the title should read, "The Well-Tempered Clavier," a term which stood in the time of Bach for all keyboard instruments, including the organ.

The 19th century, understandably but incorrectly, thought of all music in terms of the superlative achievements of its own day. It tended to lose an understanding of other, earlier styles and to view them more and more as imperfect realizations of 19th century ideals. For example, Sir George Macfarren in a paper read to the Royal Musical Association could say with equanimity in 1885 that Bach wrote "progressions so hideous that the early law givers never deemed necessary to prohibit them." What he meant was simply that Bach's manner of writing was not the 19th century manner. And in 1862 Dr. Hans von Bülow, in a preface to his edition of certain Sonatas by C. P. E. Bach, could calmly announce that he "was convinced of the necessity of a 'revision' . . ."

Today, in the middle of the twentieth century, we still entertain and are guided by many such misconceptions of our great grandparents. We still study the "Well-Tempered Clavichord" in editions based on Czerny. In fact, it is a bit depressing to examine the current announcements of so many of our most highly respected conservatories, schools of music and, indeed, universities, only to find Bach's *Old Testament* wrongly titled. This is one minute reflection of our unquestioning acceptance of the standards of another age. But there is another chilling aspect to this blind allegiance. So much are we under the spell of the creed of the 19th century that we have committed the unpardonable sin of either ignoring or giving but a minimum of attention to the music of our own day. This seems to be more true of pianists, when we examine the requirements as stated by our institutions of learning, than of performers of other instruments, although on the concert platform the differences tend to disappear. Thus we find that students who wish to enter or graduate from our various schools must prove their ability to play scales creditably, must discharge their responsibilities (1) to the remote past by performing preludes and fugues from the Well-Tempered C——(?), a Haydn or Mozart, and a Beethoven Sonata, (2) to the 19th century by a bouquet of assorted works of Schumann, Chopin, Liszt and Brahms, and (3) as a tribute to our own day, one work of a modern composer, unspecified.

Now, let us return to our student  
(Continued on Page 56)

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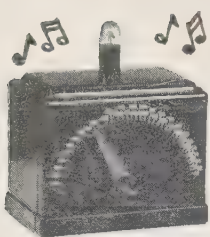
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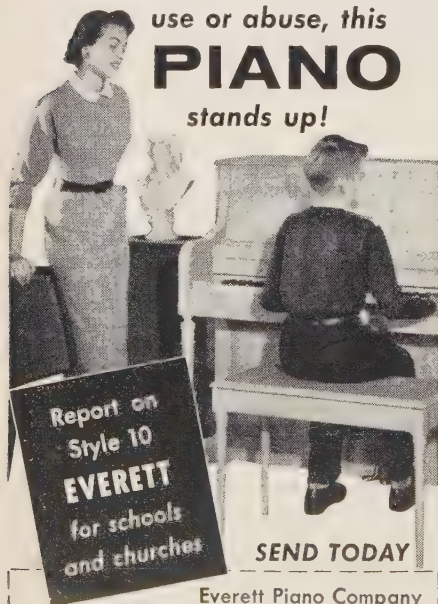
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## "A NEW WORLD FOR MUSIC"

(Continued from Page 19)

instrument, as well as any musical tone which is beyond the capabilities of a voice or conventional musical instrument.

It is a means, he said, for producing electronically, an infinity of new musical complexes employing the sound of human voices and conventional instruments, or tones that may never before have been heard, either in solo performance or blended in any desired orchestral arrangement.

"This new system of making music should encourage musical composers to write new compositions that can take advantage of the wider scope and superior characteristics offered them by electronics for the expression of their genius," said General Sarnoff. "In this new rôle, electronics performs in marked contrast to the musician whose playing is limited to the use of ten fingers and sometimes also the two feet.

"This electronic instrument also offers new opportunities for production of phonograph records, since it can produce any kind of sound that can be imagined. Further, with this new system, old recordings can be rejuvenated into new phonograph records free from distortion and noise.

"It is not necessary that a composer be able to play a musical instrument, for whatever musical effects he wants to create he can achieve by use of the synthesizer.

"But the vital factors of correct 'interpretation' of the music written by the composer—the heart, the soul and the mood of the composition—continue to be the task and function of the human being who synthesizes the music from the score. That person must be a good musician. In the hands of a great musician the electronic synthesizer can create great music."

The writer of this article spent a full day recently at the RCA Research Laboratory at Princeton, and Dr. Olson gave him his undivided time to explain the working and method of musical production of this remarkable new machine.

When we first heard the synthesizer, many of the musical notes sounded so new and strange to our ears, that we wondered whether Arturo Toscanini, Jascha Heifetz, or Richard Rodgers would be needed to produce music with this new system.

But Dr. Olson explained that while the machine does not turn engineers into composers, conductors or instrumentalists, it does enable them to become interpreters of music. For example, they can take the musical score of a great composer, key it through the synthesizer and obtain results that

would be achieved by musicians playing their conventional instruments. And the men who operate the synthesizer need not know how to play any musical instrument. They can simulate instrumental artists by merely pressing type-writer-like keys that actuate electron tubes and transistors.

Dr. Olson gave us a personal demonstration of the synthesizer. The musical selections from which excerpts were synthesized and the musical instruments simulated included, "Well-Tempered Clavichord" by Bach, clavichord; *Polonaise* by Chopin, piano; *Clair de Lune* by Debussy, piano; *Hungarian Dance No. 1* by Brahms, an engineer's conception with no instrument simulated; *Holy Night* by Adam, electronic organ; *Home Sweet Home* by Bishop, an engineer's conception and no instrument simulated; "Medley" by Foster, hill-billy band; *Nola* by Arndt, piano; and *Blue Skies* by Berlin, orchestra.

He explained to us that the engineers who interpreted and synthesized the music are not musicians and they employed no instrumentalists, nor did they use any musical instruments in any of the music heard in the demonstration.

Dr. Olson told us that Alfred Wallenstein, Conductor of the Los Angeles Symphony Orchestra, had recently visited the RCA Laboratories and observed the system in operation. Mr. Wallenstein heralded the music synthesizer as "a veritable fountain of inspiration and new ideas, indeed the entire world of sound can be tapped for the creation of yet unheard musical forms."

Mr. Wallenstein noted that "in its present state the electronic system of synthesized music is not at a point where it can replace or personalize live artists or orchestras. However, the ideas expressed for further development of the system, when realized, should make it possible not only to expand the boundaries of music as we know them today, but also to achieve musical results that can now be achieved only through human hands and voices and with existing musical instruments."

As news of the synthesizer got around in music circles in the spring of 1955, a goodly number of requests poured into RCA for a specimen recording of music of the synthesizer. Accordingly, in the summer of 1955 the inventors of this electronic instrument put out RCA Victor LM 1922, a twelve-inch LP entitled "The Sounds and Music of the RCA Electronic Music Synthesizer."

This record is not a music record such as we may expect, but a series of explanations about the synthesizer spoken by the human voice at conversational speed, followed at appropriate



intervals by specimens of the music of the synthesizer. Considering that the synthesizer is still in the experimental and pioneering stage, the recording is unique, and may prove a milestone in a new musical field. The sale of this record was very good, and the first issue was snapped up by collectors in a couple of weeks.

Dr. Olson and his associates have spent close to six years and \$175,000 of RCA's money on the synthesizer. From their point of view, it is an eminently practical investment and a machine of tremendous possibilities. Dr. Olson believes that it will be valuable as a source of musical material for records especially, where its ability to create exotic scales and new sonorities can build a new accent in this whole field.

Dr. Olson explained to us that he began his work on the synthesizer by analyzing musical tones, and finding out their basic properties, which he says include frequency, intensity, growth, duration, decay, portamento, timbre, vibrato, and deviations. Having identified these components, he then set about to design and build a set of electronic circuits which would produce them synthetically, or mix them in any degree desired.

While other inventors have produced electronic instruments, Dr. Olson's differed from theirs in that it is independent of performers. The RCA synthesizer produces music to conform with sensations it gets from a pre-recorded paper tape, and it can repeat this performance as many times as desired, after the principle of a phonograph. That tape corresponds to musical notation; and it comprehends tempo, pitch, rhythm, quality, and phrasing.

In other words, the machine composes and produces music from its basic mathematical state without pen or standard musical notation. With a turn of the proper switch or dial, the machine puts out a sound. The engineer experiments with the controls until the sound suits his purpose (which might be to match the best recorded example of Pinza's low G or a high A as it sounds on Menuhin's violin). To get all the qualities of that note, the operator uses a keyboard, not dissimilar to that on a typewriter, to punch a row of holes across a roll of paper, somewhat akin to the old player piano technique, although infinitely more complex. A single row of holes may represent no more than 1/64th of a second of music, but after the whole roll has been electronically scored, it is played back through the synthesizer's 300 tubes and circuitry, contained in eight tall racks, to produce a continuous pleasing passage.

The synthesizer has other possibilities, says Dr. Olson. By way of illustration, it could take the bow scratch out of

a violin recording, elevate a tenor saxophone into the zone of the flute, or bring Morton Downey down an octave. "The synthesizer does not just manipulate the pitch of a note, but can develop infinite variations of a note's volume, timbre, rate of growth and decay, and overtones," says Dr. Olson. "It also adds such extras as glissando, portamento, tremolo, and vibrato."

The development of the electronic music synthesizer should prove a step toward hastening the day when the engineer and the musician will work together as a team. The day, in fact, seems already here when the engineer and artist should join forces and seek to understand the terminology and problems of each other in order to advance together, is the belief of Dr. Olson.

Plans are now afoot to build a new and improved synthesizer. Great things are expected of it. It is perhaps not too much to say that this electronic instrument will prove to be the means of opening new horizons and vistas in the field of music, which will come to maturity and fruition during the course of our own lifetimes. **THE END**

# NEW RECORDS

(Continued from Page 18)

are the qualities of "poet, seer, and cavalier," just as much as in his later works.

The four were written during the period when Haydn abandoned the writing of quartets for some nine years before the publication of the Russian Quartets, Opus 33, written "in a new and particular manner." Thus they belong to the early days of modern chamber music, when it was just beginning to free itself from the older continuo style with its inevitable improvised keyboard accompaniment. And yet through the usual texture of two concertizing violins and the accompaniment figures of the viola and cello, one perceives occasional hints of things to come, with both of these lower instruments participating actively in motific interchanges with the *concertante* parts.

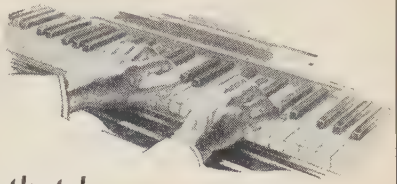
The New Music Quartet reads these works with its accustomed high order of musicianship, sensitivity and fine balance. Although there are occasional minute deviations from the printed score that this reviewer followed, and despite the fact that the tempos of some of the movements might be questioned, the performance is one that should bring a higher satisfaction to all music lovers. (Columbia ML 5003)

—William J. Mitchell

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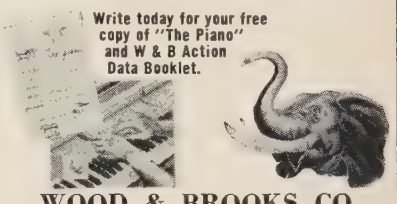
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# JUNIOR ETUDE

Edited by Elizabeth A. Gest

## THE FIRST OPERA

by Leonora Sill Ashton

**A** FAMOUS period in the history of music had arrived. In the land of Italy, during the second half of the sixteenth century, the first opera was written. The author of the words was Ottavio Rinuccini; the composer of the music was a well-known Italian musician, Jacopo Peri (born in Florence in 1561).

There had been a long period of preparation for this event. Day after day a group of musicians and writers had been meeting together to study a forgotten form of music which was used by the ancient Greeks, in which poets declaimed their lines to the accompaniment of a harp or lyre. These were simple compositions, but shaped in such fine, classic form that the group studying them determined to use this form as the foundation for their own work, the new lyric drama.

Finally Peri produced what the group called an opera and for its title they took the name of the nymph Dafne, on whose story Rinuccini founded his libretto. A nymph was a mythological maiden who lived in a grove or a fountain, or in running water. Dafne lived in the woods; another mythological figure, Apollo, admired her very much. One day he was chasing her through the woods and suddenly, she disappeared. Had she hidden in a hollow tree, he wondered? But no! She had been turned into a laurel bush!

The opera of "Dafne" (also spelled Daphne) was performed privately in Florence in 1597, in the home of a young nobleman named Corsi, who was a member of the group. (They called themselves the Camerata.) Though this opera was never presented in public, knowledge of its interesting combination of drama and music spread rapidly and it was much talked about. Then, when King Henry

IV of France was to be married to Maria de Medici in 1600, Peri's reputation had spread so much that he was commissioned to write another opera as a part of the wedding festivities, and Rinuccini was again the librettist.

This second opera by Peri was named for another nymph, Euridice, whose story was also told with words and music. But, as well as being performed at the French Court for the royal wedding, this opera was repeated in public.

Corsi took part in both of these operas by playing the harpsichord, and he also wrote some of the songs  
(Continued on next page)



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## By the Waters

by Helena Sidis

A swift mountain torrent thunders along. Fortissimo. Fortissimo! This is its song. A brook in a meadow glides on its way. Pianissimo. Pianissimo! Softly, I say. Glissando, a river slips to the sea. Legato. Legato! Over the lea. Sonora the ocean booms on a rock. Our lesson is over. Look at the clock.

## The Sound of Music

by Wilburta Moore

**W**HAT is the sound of music? This is the ear that hears the sound of music. This is the tone that reaches the ear that hears the sound of music. This is the wire that vibrates the tone that reaches the ear that hears the sound of music. This is the hammer that strikes the wire that vibrates the tone that reaches the ear that hears the sound of music. This is the rod that moves the hammer that strikes the wire that vibrates the tone that reaches the ear that hears the sound of music. This is the key that raises the rod that moves the hammer that strikes the wire that vibrates the tone that reaches the ear that hears the sound of music. This is the finger that presses the key that raises the rod that moves the hammer that strikes the wire that vibrates the tone that reaches the ear that hears the sound of music. This is the brain that controls the finger that presses the key that raises the rod that moves the hammer that strikes the wire that vibrates the tone that reaches the ear that hears the sound of music.

What is the sound of music?

Who knows!

## The Chest of Viols

by Martha V. Binde

You have heard of all kinds of chests—treasure chests, cedar chests and others. Did you ever hear of a "Chest of Viols"?

The viol was the ancestor of the violin. There were four sizes of these instruments, treble, tenor, bass and double-bass. Some historians list them as soprano (the smallest), alto (next in size), tenor (still a bit larger), and bass (the largest). During the middle ages in England every educated family owned a chest of viols. They were played alone or with singers.

A viol was shaped something like a mandolin, with five, six or seven strings. At least they were, until the time of Gasparo da Salo, a celebrated viol maker and teacher in Italy (1542-1609). He changed the shape of the viol to that of his improved instrument which he called the violin. He also improved the tone, using sycamore and pear wood. There are four sizes of the new instrument, also, each with four strings tuned a fifth apart, except the double-bass which is tuned in fourths. The new names were: violin, viola, violoncello and double-bass.

The string choir of the present day orchestra is made up of these four instruments. What a change has come over those old chests of viols!



## The First Opera

(Continued)

in "Dafne." The music of "Dafne" was lost, but some of Corsi's contributions were preserved and are in the library of the Paris Conservatoire.

There is a saying everyone knows that "great oaks from little acorns grow" and "Dafne" might be likened to this, since the many wonderful musical dramas we now see and hear in grand opera today all had their beginning in that first little opera written in 1597, the words and music of which portrayed the story of the nymph who was turned into a laurel bush!

Ever since these days Italy has been composing and producing operas and today the La Scala Opera House in Milan is one of the most famous opera houses in the world.

## Who Knows the Answers?

(Keep score. One hundred is perfect)

1. Which of the following composers died before 1900: Puccini, Rimsky-Korsakoff, Gounod, Debussy? (15 points)
2. What is a tetrachord? (5 points)
3. Is an octet a composition for five, six, seven or eight performers? (10 points)
4. Is the pianist, Jose Iturbi, Cuban, South American, Spanish or Mexican? (10 points)
5. What are the alphabet letters of the



diminished-seventh chord in the key of G-minor? (10 points)

6. Who was born first, Bach or Handel? (20 points)
7. What is meant by *piu mosso ma non troppo*? (5 points)
8. Was the Nutcracker Suite composed by Stravinsky, Saint-Saëns, Tchaikovsky or Moussorgsky? (10 points)
9. How many half steps from C-double-sharp to B-double-flat? (5 points)
10. a-From what country does the melody given with this quiz come? (5 points)  
b-What is the name of this folk-song? (5 points)

(Answers on this page)

Dear Junior Etude:

I study piano and my hobbies are reading and dancing. I would like to hear from readers, especially in other countries.

Marcia Wechter (Age 11),  
North Carolina

## NO CONTEST THIS MONTH

## Results of Original Puzzle Contest in January

Some interesting puzzles were submitted in the January original puzzle contest. One contestant, who forgot to

give name of State, would have won a prize! A few forgot their towns, some forgot to give age or Class!

### Prize Winners for Original Puzzles

Class A—Ann Morris (Age 20), Texas, tied with Carol Ann Lindquist, (Age 17), Idaho.

Class B—Richard Eichman (Age 15), Maryland, tied with Linda Wills, (Age 12), Kentucky.

Class C—Carolyn Johnson (Age 11), Illinois, tied with Darlene Porter, (Age 9), West Virginia.

### Special Honorable Mention

Class A, Judith Kolbe, Pennsylvania; Class B, Charlotte I. Johnson, Connecticut and Charlotte Parks, Georgia; Class C, Sara Jane Fleming, Georgia.

### Honorable Mention

(in alphabetical order):

Betty Bickford, Lucille Burke, Judy Burns, Genie Chandler, Judy Chandler, Eleanor Cornwell, Donna Craig, Carol Craig, Doris Daoust, Vicki Duke, Sally Faletti, Robin Fisher, Robert Fuchs, Ann Hiliker, George Huff, Drew Kershen, Weldon Morris, Shirley Norris, Martha McConney, Lynn Oglesby, Carolyn Price, Elmer Pugh, Nancy Pulnerenti, Linda Salese, Maurice Viscuso, Frances Viscuso, Charles Wells, John Yurtins, Wilbur Young.

## Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and if correctly stamped, they will be forwarded to the writers. Do not ask for addresses. Foreign postage is 8 cents. Foreign air mail rate varies, so consult your Post Office before stamping foreign air mail. Print your name and return address on the back of the envelope.

Dear Junior Etude:

I enjoy Junior Etude very much, especially the Letter Box and Quizzes. My favorite composers are Bach and Beethoven. My ambition is to become a composer, symphony conductor and choral conductor. I have already written a Piano Sonata, a Violin Sonata, thirteen piano numbers, a 'Cello Suite, and three smaller works. I would like to hear from other Junior readers.

John Peterson (Age 9), Michigan.

## Dursley Piano Group

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Marianne Colpitts, Lynn Callagher, Eileen Foster, Nancy Gilbert, Ann Marie McLeland, Lillian Burt, Mildred Massey, Jill Lister, Jo-Ann Toms, Grace Ann Willis, Lillian MacKenzie, Janice MacKenzie, Brian Gallagher, Dennis Smith, Patricia Park, Lydia



Toms, Jane Welsh, Janet Maw, Diane Knibbs, Sarah Boland, Ellen King, Brenda MacKenzie, Susan Krongold.

(Age 6 to 14)

## Answers to Quiz

1. Gounod; 2. a scale progression of two whole-steps and one half-step; 3. eight; 4. Spanish; 5. F-sharp, A,C,E-flat; 6. Handel was born one month before Bach (in 1685); 7. More motion but not much; 8. Tchaikovsky; 9. seven; 10. a-Italy; b-O Sole Mio.

Dear Junior Etude:

I like ETUDE very much and to say it is my favorite magazine is just putting it mildly. I have studied voice and rudiments of music and piano. Aside from music I am also interested in literature. I would like to hear from music-minded people.

Rosario H. de la Serna (Age 24),  
Philippines.

Dear Junior Etude:

I have studied piano for six years and hope to become a concert pianist. I play clarinet in our school band and also study organ. My favorite school subjects are arithmetic and English. I would like to hear from other readers.

Judith Ross (Age 14), Massachusetts

Dear Junior Etude:

We are sending you a picture taken at our piano recital. It was held in Prince Arthur Hall and we all had a very enjoyable time. I played four numbers. I am in Grade five and hope to try my fifth grade examinations this year. Last year I played in the Kiwanis Music Festival and received a mark of 77.

Sarah Boland (Age 12), Canada



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## STUDENT PIANIST

(Continued from Page 51)

pianist in the year 1956. The basis of his fingering was established some 200 years ago and in the course of the 19th century these were added as active participants in his performance, the wrist, forearm, shoulders, perhaps even the torso and, of course, the feet. But what can we expect of him so far as general musicianship, sensitivity to the various historical styles, knowledge of contemporary music are concerned? Probably, very little.

And yet, the pianist in 1956 is in a much better position to acquire these basic attributes of his profession than he was 100 or 200 years ago. He can conquer his difficulties in many ways, starting with the study of recorded and broadcast performances in addition to attendance at concerts of the outstanding artists of his time. He is also in a much better position to acquire accurate scores of the music of the past. Starting in the middle of the last century, as a corrective to abuses such as Czerny's, there developed a scholarly, scientific interest in collecting and republishing scores faithful to the composers of the past. The Bach *Gesellschaft* was founded in 1850; the Handel Society a bit earlier. This movement, which can be counted as another benefit of the 19th century, has come to full flower in our own age through the increasing availability of inexpensive, true scores of earlier music. The pianist, living in a time when vigorous and constant efforts are being made to reconstruct the artistic values of the past, has also at his disposal many fine books which clear the way for a better understanding and, consequently, a truer performance of much fine music of earlier times. Guides to contemporary music are also available.

The course of the piano column of *ETUDE* is clear. It is our aim to help make our pianists true products of the 20th century. To this end we shall, in the months to come, invite writers of various callings and special abilities to present their views on many aspects of music for the keyboard. We shall ask enlightened theorists to tell us about the structure of works which, many of us have believed, seem to have none. We shall need scholars to tell us what the music of other periods was like, what the instruments and performers could do, what they could not do. We shall need liberated editors to tell us about the responsibilities and difficulties of preparing, for our better education, the scores on which our interpretation so largely rests. We shall need venturesome and accomplished performers to tell us how best to master challenging aspects of piano music. We most certainly shall need composers to

tell us how they have put their music together, how they would like to have it represented in performance.

We believe that by these and other means we can most successfully help the piano student and, perhaps, at times his teacher, to remove the weeds of neglect from many potentially rich parts of his field of interests.

THE END

## ORGAN MUSIC VIA RADIO

(Continued from Page 39)

"there will be more of these telecasts, I can promise you." They will be something to anticipate eagerly if they achieve the high standard set in the first show by Renata Tebaldi and Jussi Björling in the "Bohème" duet and Zinka Milanov, Jan Peerce and Leonard Warren in their selections, and if the introductions to performers are more sober and less extravagant.

Rimsky-Korsakov will be introduced to television viewers when his music is used as the basis of the score for "Marco Polo," an NBC Spectacular scheduled for Saturday evening, May 12. With Clay Warnick, Mel Pahl and Irwin Kostal providing the musical adaptation, and Edward Eager the lyrics, the production will star the popular musical theatre's Alfred Drake and Doretta Morrow. Harold Arlen and E. Y. Harburg's musical, "Bloomer Girl," will be revived over NBC-TV on Monday evening, May 28, as will Victor Herbert's operetta, "Sweethearts," with Gordon MacRae, over NBC-TV on Saturday evening, June 9. Also, the popular John Hersey novel, "A Bell for Adano," once adapted into a stage play, is slated for presentation over CBS-TV on Saturday evening, June 2, as fashioned by Arthur Schwartz into a musical comedy.

Musical comedy's lusty Ethel Merman and balladeer Burl Ives, in the meanwhile, will give audiences a rare chance to see them in dramatic rôles when they appear on CBS-TV Wednesday evening, May 9, and Sunday evening, May 6, respectively—Miss Merman in an original script, "Honest in the Rain"; Ives in an adaptation by Maurice Valency of a Thomas Hardy story, "The Stranger."

"Voice of Firestone" over ABC radio and TV for May and June lists the following names:

May 7, Jerome Hines

May 14, Rise Stevens

May 21, Robert Rounseville

May 28, Dorothy Wrenskjold and  
Brian Sullivan

June 4, Nadine Conner

June 11, to be announced

June 18, Elaine Malbin

June 25, Jerome Hines

THE END



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## CHARLES E. IVES

(Continued from Page 49)

if we are men with the courage of our forefathers, and that is to do a bigger job than one which has to do only with national defense, that is help Humanity from having to live or die in a world too much disgraced by medieval slavery.

"A Peoples World Nation in which every honest country will be free to live its own native life with the help of its World Army Police, will bring to its realization, the greatest hope of the world today; a world where men can stand up as men and friends, and 'do unto others as they would be done by.'" All of this might have been written today.

(To be continued next month)

## THE DANCE

(Continued from Page 20)

can say that it is not. It is strong on production and spectacle, its dancers are carefully trained, its stars are excellent and its Ulanova is one of the world's great artists. But the potential range of ballet is absent, the dramatic elements are sadly dated and in some films, feats of skill do not obscure carelessness (even sloppiness) of execution.

It is safe to say that the Russians, divorced from all influences, no longer have a monopoly on ballet achievement. Our own Maria Tallchief could match any one of them in matters of technical prowess and exactitude and Nora Kaye could show them how drama and dance (in traditional as well as in modern ballets) can be united. And certainly our choreographers of the free West could reveal to them the vast new ballet riches which have been developed and accumulated since the death of Petipa.

Yes, the movie of "The Ballet of Romeo and Juliet" is highly instructive, in a way that was never intended, as well as providing the film-goer with lavish spectacle.

During its month's season at the City Center from mid-February to mid-March, the New York City Ballet offered three new works in addition to more than twenty regular repertory productions. The novelties were George Balanchine's "Allegro Brillante" (to the only completed movement of Tchaikovsky's Third Piano Concerto), Jerome Robbins' "The Concert" (utilizing music of Chopin) and Todd Bolender's "The Still Point." The new Balanchine work, a pleasantly inventive non-narrative ballet in classical style, provided Maria Tallchief with a fine new role in which her technical accomplishments, her superb style and gracious manner were beautifully defined.

Mr. Robbins' "The Concert" was half hilarious and half disappointing. Its

(Continued on Page 64)

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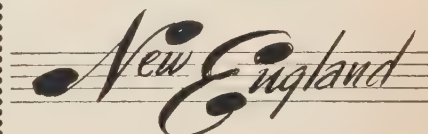
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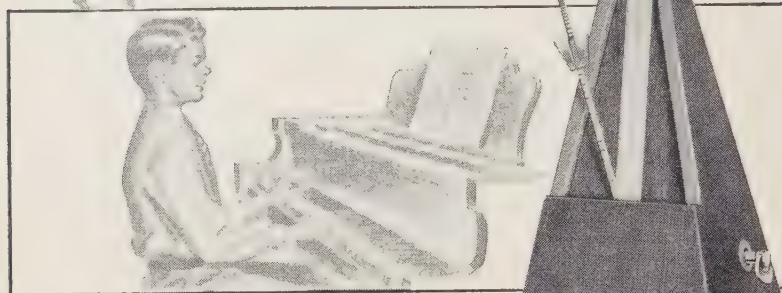
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## CHORAL MUSIC IN COLLEGE

(Continued from Page 42)

other distinctive purpose. The most proficient musicians are chosen by audition and the emphasis is placed in the direction of excellence in performance and the study of varied repertoire with detailed attention to choral techniques.

The size of the college and its emphasis determine to a large extent the number of organizations to be established between the top performing group and the general choral society. Frequently, men's or women's glee clubs are developed to provide experience for those whose interest is stronger in non-mixed groups. Small vocal ensembles provide a further outlet, existing for the sole purpose of the study of choral literature or for extensive use in public performance.

In the field of music education—that is, the preparation of teachers who will teach school music—certain specific courses are prescribed by state departments of education. Among these are applied music—which is interpreted to include choral music. It is the feeling of some music administrators that in order to do an effective job, it is imperative that the prospective teacher have experience in vocal ensembles even though he may plan to teach instrumental music only, and vice versa. Accordingly choral music experience may be required of all music students who plan to teach in the schools. A one-third to two-thirds ratio in college credit hours might be established with the two-thirds required in the field of the student's major applied emphasis.

An inescapable demand is often put upon the choral department to provide musical "window-dressing" for the institution. This tends to emphasize the aspect of performance which some critics deplore, but need not be foreign to liberal arts ideals. Only when the major emphasis is on superficial "show" rather than sound musical education can this criticism be valid. Defensible educational procedure would make the goals of basic music education primary in importance and relegate the publicity emphasis to a secondary status.

In order that the choral program may have academic respectability—and it must have, if it is to fulfill a place in satisfying the humanities requirements as set up by the college—the materials selected must be of sufficient stature and variety as to give the student contact with the full body of choral literature. There is no set pattern in the attainment of this goal, but, regardless of the approach, it is essential that the choral conductor plan a long-range program. If college credit is given, a major portion of the literature studied must be fresh and new to the student. If a

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significant amount of the choral literature is repeated, there is no justification for awarding credit as a respectable liberal arts course. It follows, then, that the choral conductor must have a basic knowledge of the history and literature of choral music in order to avoid meaningless anachronisms.

Many colleges have been allowing academic credit for choral participation. Naturally, the amount of credit and the specific groups for which it is allowed depend upon the standards established by the college and the department of music. Credit is generally optional with the student; hence, side by side will be the student who desires humanities credit for his choral experience and the student who selects the course as a co-curricular activity. In many cases the one does not know or particularly care about the credit status of his neighbors. Expectations of both are generally similar. Credit allowed for choral music usually corresponds to the credit offered in laboratory courses and in other non-prepared subjects.

A choral organization is probably the most unusual musical organization in which the college student who has no special musical skill may participate. Generally these organizations will exist within a college in both selective and non-selective groups, and fulfill the needs of both the general college student and the student who is preparing for a career in the music profession. If the choral conductor plans a program which will simultaneously satisfy the needs of all interested people, he indeed has completed a worthy and Herculean task. **THE END**

## ORGAN QUESTIONS

(Continued from Page 43)

to a lesser degree by *hearing*. The figures you mention in connection with "Connsonata" indicate the particular model of the Conn Electronic Organ being described.

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## MORE BAND TOURS!

(Continued from Page 21)

the students have been told by their own director. Clinics give the younger students an opportunity to meet informally with individuals close to their own age who have made a choice of a profession and are still going through the process of basic maturation on their chosen instruments. A brief reading session can be incorporated into the clinical portion of a concert to aid local students and conductors in becoming acquainted with the most recent band publications. The guest organization often provides the high school musicians with an opportunity to hear instruments they are unable to include in their own bands.

One of the major benefits that can be derived by a community from the concert of a visiting organization is that it brings music to the community and supplements the local musical activities. Many individuals who would not venture to travel a long distance to hear a band will patronize their local school, especially for a benefit such as transporting the local band to the spring district music festival or assisting with the uniform fund. Service clubs within a community are usually given an opportunity to aid in the promotion of a concert through giving local groups an opportunity to raise funds for a worthy cause.

One of the chief contributions to the host school is to create an increased interest on the part of the student body in the local music department. Another contribution to the host school is financial. Most college tours are non-profit ventures either completely subsidized by a college, jointly subsidized by host schools and communities, or completely financed by the local schools sponsoring the tours. The major expense of a tour is transportation, usually involving two busses, a truck and two or three automobiles. This amount naturally varies according to the extent of the tours, the size of the touring organization and the type of transportation utilized. The financial benefits derived by a sponsoring group is determined primarily by the amount of local promotion and publicity given to the concert and to the amount charged for admission. In almost all cases the local music department will benefit financially.

A tour provides college students with first hand information about public schools and public school students. Frequently the majority of the personnel of a college band consists of individuals who plan to make teaching their career. Through clinical opportunities to try their skills in teaching, being housed in the homes of the students, having an opportunity to observe many

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music departments in action, and by studying the teaching techniques of many teachers and frequently seeing and hearing the end result, the prospective teacher gets a bird's-eye view of his chosen profession. It is needless to dwell on the degree to which a musical organization will improve under a tour situation of this type. The basic planning for a tour should begin at least a year prior to the tour. This planning consists of a tentative mapping of the route to be covered. A tour should not exceed five days because of the factor of fatigue, the strain of travelling, and the responsibilities of college students with regard to families, part-time employment and school obligations. If a tour is annual, the route should be varied from year to year to facilitate a greater geographical coverage. An attempt should be made to schedule concerts in cities at least fifty or sixty miles apart to insure large attendance for each night concert, especially if the area is sparsely populated.

The selection of repertoire for the tour should be made at the beginning of the fall semester if the tour is to be between semesters. Consideration should be given at this time to select a program with variety and interest. The choice of staff is of maximum importance. Band managers should serve as assistant managers for at least one year before assuming the responsibility of booking and managing an extended tour. The personnel nucleus usually consists of one manager, one assistant manager, nurse, band officers, historian, truck crew for transporting and handling equipment, librarian and a stage crew. Additional staff members are the assistant conductor and a faculty representative from the college. It is of extreme importance that everyone in the touring organization thoroughly understand the responsibilities of each member of the staff. Once the band is on the road, the conductor's duties should be confined to only those of a musical nature.

The school director with whom original plans are usually made for a tour concert faces many problems in accepting the responsibility for such an undertaking. The school administration must be aware of the advantages of a guest concert. Scheduling problems involve reserving the auditorium for the concert. Housing approximately one hundred individuals demands thorough planning and organization.

Publicizing a concert is a responsibility partially assumed by the host musical director or by the local sponsors. Much of the basic publicity is furnished by the college in terms of brochures, posters and information about the band, conductor and soloists. It is, however, the responsibility of the sponsor to disseminate the publicity

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advantageously to insure the financial guarantee to the guest band.

The above factors give a limited concept of the preparation and organization of a band tour. The tour serves as an unparalleled promotional opportunity for music in the public schools through clinics and assembly programs. The tour also serves to interest and motivate students who are studying music in the college. **THE END**

## TO BUILD AN ORCHESTRA

*(Continued from Page 21)*

from the school authorities are very slight. This means then that the majority of people directly connected with the school curriculum must be convinced that the entire school and community will profit by having a thriving orchestra.

Many times it is the parents who have the initial desire for an orchestra. In such cases it most certainly should be their right and duty to work for the establishment of the orchestra as a valuable part of the local school program and a contribution to all children of the community. If the music department of the school exists for the purpose of bringing the best music to boys and girls, then, who can argue convincingly against the development of the orchestra as an essential medium for this purpose?

It goes without saying, however, that no one group should foster and develop a school orchestra program alone. It really requires the combined interest and co-operative efforts of all those concerned with community cultural development. However, one group having a strong desire for the orchestra can do much toward starting the project. Once initiated it is probable that others will then see the need for the orchestra more clearly and hence desire to keep the program growing.

Assuming that the necessary desire exists, someone must have the professional "know-how" in order to direct the orchestra program. This responsibility rests directly within the music department. The person selected to direct the orchestra program must possess all the skills of a master teacher. He must be a dynamic, ingenious, likeable, convincing, and determined teacher, to say nothing of his qualifications as a musician.

Many people believe that the orchestra director must be a string player, but many fine existing orchestras, directed by non-string players, tend to disprove these opinions. Such erroneous assumptions are based on propaganda and half-truths which are being proved false in many parts of the country. This is not meant to imply, however, that an excellent knowledge of string instruments is not basic to success. Although one



does not necessarily have to play a string instrument to direct an orchestra, there is little question but that it is an asset if he does.

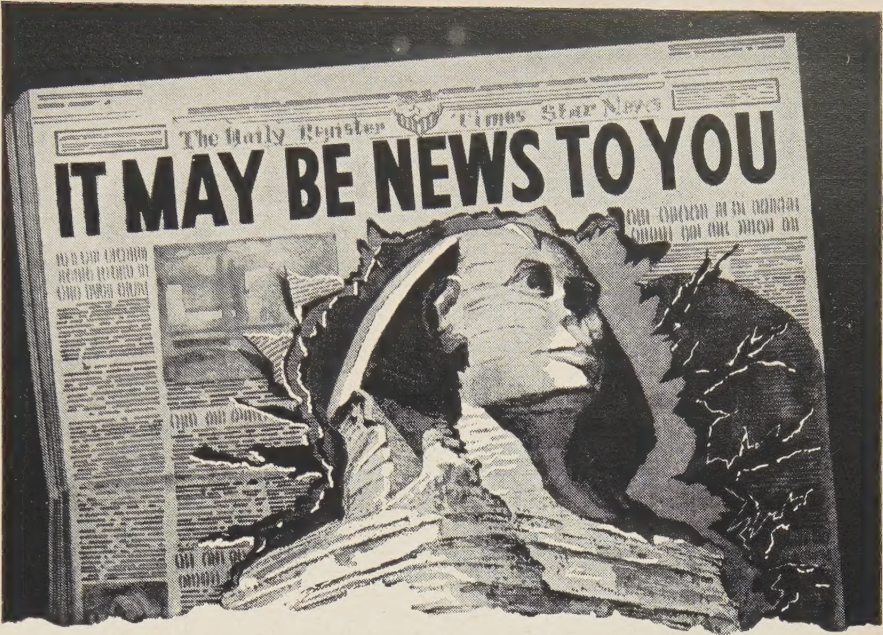
The fact that the string section encompasses the "heart" of the orchestra, places it in a most prominent position, but *it must be remembered that the orchestra does not consist of strings alone.* A director who tolerates poor brass, woodwind, and percussion sections will undoubtedly have a poor orchestra. He must not only know string instruments and the important part they play in the orchestra, but he must know how various effects are obtained from *all* the instruments. He must understand the principles of bowing, fingering, tonguing, breathing, articulation, and phrasing on all the instruments of the orchestra if his group is to develop properly. String player or not, he must understand the principles of staccato, spiccato, and legato bowing and when each type should be used. He must know in which part of the bow certain phrases can best be played. He must know the importance of vibrato and other techniques in string playing and how to approach them in the rehearsal. He must know what an "orchestra tone" is and how to obtain it through the blending of the entire ensemble. He must know how to make the orchestra "sing," for a singing orchestra is a successful orchestra. In short, he must be a master musician as well as an able teacher.

Every orchestra director should take advantage of the many services which his professional organizations offer. Groups such as the Music Educator's National Conference, the American String Teacher's Association, and the American Symphony League are but three such national agencies devoted to the cause of up-grading musical opportunities for youthful Americans.

Some orchestra directors who have not had the advantage of good private instructors in their communities have enlisted the aid of talented students in the school system who could assume leadership within their various sections of the orchestra. Such a plan not only develops the musicianship and leadership abilities of these outstanding students, but also develops the abilities of all the members of the orchestra.

Other activities such as orchestra clinics, contests, festivals, and joint concerts with other schools have proven to be significant motivating forces in building orchestras. Many of our states are having orchestra jamborees and festivals at all levels, from local to state-wide in scope. The ability to sponsor or initiate such activities will undoubtedly fall upon the orchestra directors. This calls for an administrative ability on the part of the orchestra people wherever such events might develop.

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enterprise demands a great deal of hard work. In the case of building an orchestra, the work is rewarding enough to make one forget the many tiresome details connected with such an undertaking. Recruitment of orchestra members, counseling, testing, parent visitation, promotional activities, program planning, rehearsing, are but a few of the many duties required. However, those who know the values of the orchestra and have its establishment as their goal will sacrifice readily to make the program successful.

THE END

## THE DANCE

(Continued from Page 57)

best portions were as funny as any that dancing has come up with in many a year as the choreographer led us into a situation which permitted a group of highly individualistic concert-goers to react without inhibition to the music at hand. Mr. Bolender's offering, a romantic dance, had previously been produced by the Dance Drama Company, headed by Emily Frankel and Mark Ryder.

A highlight of an entirely stirring ballet season was the dancing of Miss Tallchief, who proceeded to break her own high record of dance achievement with a series of performances not soon to be forgotten by those fortunate enough to see them.

The Ballet Theatre's New York season, now current at the Metropolitan Opera House, has featured a repertory of twenty-eight ballets, including two new works (one by Agnes de Mille and one by Antony Tudor) and three revivals.

Earlier in the year, Miss de Mille also enjoyed a thoroughly successful invasion of television when she appeared as narrator, dancer and choreographer on "Omnibus" in a program devoted to the evolution of the ballet from the seventeenth century to the present.

A dance event, not immediately related to performing, took place in March when the fifth annual Capezio Dance Award, an award given for service to the art of dance in America, was given to Genevieve Oswald, curator of the dance archives of the New York Public Library. Shortly after the award was announced, the Rockefeller Foundation granted a sum of money to the library to be used exclusively for the dance collection and specifically for engaging assistants for Miss Oswald in her task of indexing and cataloging the large amount of dance materials which had not yet been incorporated into the already vast collection of dance items currently available to students, dancers, choreographers and researchers.

THE END